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Notice.

Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

All matter and copy of advertisements must be received by **six o'clock Tuesday** to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
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The "Long Arm" Again (?)

It is not always safe to assume on the strength of even a close resemblance between two film subjects that one is a copy of the other. More than one instance could be quoted of films with a remarkable resemblance which can be proved to have had a perfectly independent origin. But in cases of this kind the two films have made their appearance approximately at the same time, and where a well-known subject is followed by another on the same lines months or even years later, members of the trade are liable to come to a conclusion not flattering to the makers of the second subject.

It would not be an exaggeration to call Hepworth's "Saved by Rover" the best known subject ever issued. It made its appearance at a time when striking subjects were not so common as they are at the present time, and had huge sales all over the world. It is impossible to conceive of anyone connected with the trade not having heard of the subject. In these circumstances it would be interesting to know whence the idea of a film issued this week on remarkably similar lines was derived.

It will be remembered that in "Rover" the nursemaid takes out a child in a pram and is pestered by a beggar woman, who follows her and abstracts the child while the maid is engaged in loving passages with a soldier. In the French film there is a preliminary scene in which the child's parents are annoyed by the old hag as they enter their house. In the next scene the nursemaid takes out the child in a pram, meets a French soldier, and sits with him on a seat in the park, and the old woman carries off the child in a similar manner.

The resemblance becomes even more remarkable when the dog (a collie in both cases) is on the track of the child. In both films he follows an almost precisely similar course through the streets, swims a sheet of water, and enters several houses before finding the one to which the child has been taken. In each case he retraces his steps after satisfying himself of the whereabouts of the child, induces his master to follow him at a run, to cross the water in a boat, finally leading him to the house. Here in both cases after lifting the child the man pushes the protesting old woman to the floor. To conclude the film an extraordinarily similar tableau of the child and dog together is presented.

If this is another instance of "the long arm of coincidence," it is eminently desirable that the trade should have evidence laid before it proving the fact, otherwise they may take quite a different view of the matter.

Our Competition.

Showmen and others desiring to enter specimens of their billing matter in the above are requested to send the same in at the earliest possible moment. The last day for receiving entries is next Tuesday, but it will materially assist us in dealing with the great bulk received, if intending competitors will let us have their matter before that date.

THE PRIZES.

Class 1.—For **the best Poster,** which may be either type set or a pictorial design, and of any size or shape. (Particular attention will be paid to originality of matter with reference to the subjects) **£2**

Class 2.—For **the best drawn up Programme.** (Points will be given for printing, judicious use of blocks, film descriptions and general style) **£1**

Class 3.—For **any Advertising Device** of special merit. In this class any device, the object of which is to advertise a picture show, may be entered. Programmes, handbills and posters will be considered and in addition to these competitors may enter photographs of the hall front, of special "streamers" etc., etc., or furnish particulars of any ingenious method adopted to obtain custom. **£1**

The competition closes on December 1 (Tuesday) and all advertising matter sent up to that date will be regarded as entries, unless a desire is expressed to the contrary.

EDISON FILMS

Now Ready for Shipment from the Factory, Orange, N.J., U.S.A.

Saved by Love.

Love is the greatest power in the world, and its power to mould a man's life is the basis of this dramatic subject. It is a wordless story of a dead man's will, a young girl's marriage with a homeless discouraged man to gain the inheritance of her uncle, and finally falling in love with the man she has wed.

No. 6391. **Code "Comdicoin."** **Approx. Length 900 feet.**

The Jester.

The queen's jester, an ugly dwarf, is in love with his regal mistress. His love becoming known, he is cast into prison. The gods take pity and transform him into a beautiful youth. Again he sings to the queen, and is brought before her. She acknowledges her love and they are married.

No. 6392. **Code "Vendidico."** **Approx. Length 900 feet.**

LATEST SUBJECTS.

No. 6383 The Lover's Guide.	No. 6387 Minstrel Mishaps.
No. 6384 A Voice from the Dead.	No. 6388 A Fool for Luck.
No. 6385 The Bridge of Sighs.	No. 6389 The Army of Two.
No. 6386 Ex-Convict No. 900.	No. 6390 A Football Warrior.

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Weekly Notes.

By "Stroller."

THE hero of the Williamson military films Still Worthy of the Name and Raised from the Ranks should be a proud man. The leading character in each of these films was taken by Sergeant-Major Chart, lately Army Gymnasium Instructor at Brighton, and I am given to understand that his picture on the screen made so profound an impression on certain fair members of the audience at a picture hall in London that a general desire was evinced for his photograph. Mr. Alan Williamson is seriously considering whether it might not be worth while to issue postcards bearing the features of the gallant soldier for disposal amongst the audience at a penny each.

* * *

THERE is a good deal to be said for such a proceeding—which could be adopted in connection with many subjects besides those mentioned. Pretty heroines are even commoner than handsome heroes in film subjects, and there is no reason why their portraits should be prized any less than those of actresses whom one has seen in the flesh. Has a new method of drawing audiences, and incidentally a remunerative side line for manufacturers, been discovered?

* * *

IT would not be a bad thing if some clear definition of what does, and what does not, entitle a person to claim that he is "in the trade" (and so entitled to trade discounts) were drawn up and accepted by makers of films and apparatus. I heard during the week of a party connected with the business in a capacity which certainly did not entitle him to call himself a trader, who in buying a machine expected a discount—and not the usual 10, or 15 per cent., but a full 50 per cent.!

* * *

IT is generally understood that in addition to manufacturers, only those who intend to re-sell the goods in the ordinary way of business are entitled to any discount beyond that which may be given in consideration of the importance of the order, as where a second copy of a film is taken, etc. There is no doubt, however, that this rule is not strictly adhered to, and it would be an advantage if conditions in this matter were made a little more stringent.

* * *

MR. R. PRIEUR, of Basinghall Street, the London agent for the celebrated Lux films, is doing big business just now, according to a chat I had with him recently; his sales are increasing every month, and as the quality is also improving, it is evident Mr. Prieur and the Lux films are on the high road to prosperity, thanks in a great measure, as he candidly admits, to the influence of his advertisement in the WEEKLY.

* * *

I hear bitter complaints from more than one quarter of the bad influence which some of the 1d. shows have upon the business of their more ambitious competitors. There is no doubt that while certain of our shows cater for a class which is not attracted by the lower prices of the penny gaffs, others, appealing to a cheaper public, have felt the strain of what they regard as unfair competition very severely.

* * *

IT is not that these places give a show of sorts at prices which the showman with a large establishment to maintain cannot compete with. No one would complain of this if a good show were given. What most of those to whom I have spoken feel more bitterly is that the "gaff" is spoiling the public of picture shows by putting on films in such a condition that the result on the screen is a picture in a sense very different from that in which the word is usually used. Having been bitten once the man in the street fights shy of all picture shows afterwards, and so the innocent suffer with the guilty.

* * *

THERE is no doubt, as a correspondent pointed out last week, that the penny show supplies a want, but I do not at all agree with him that such a show can only be run with inferior films. In this section of the business, as in all others, the biggest success will be scored by the man who gives the best fare, and I believe if the penny shows would use films in good condition the increased support would more than meet the cost.

A Successful Picture Show.

Our illustration shows the staff of Mr F. A. Fullagar's remarkably successful entertainment at the Prince's Hall, Southend, where pictures and varieties have now enjoyed a continuous run of several months. In the centre will be noted Mr. J. W. Chapman, the manager, well known in the trade for his successful exploitation of pictures at the Greenwich Theatre some time ago. Mr. Chapman is popular with all classes at Southend and to his personality is largely due the success of the establishment. Some of his captures in the way of turns have frequently been noticed in our pages, among these triumphs being the booking of Irslinger the wrestler for a week's engagement. Mr. Chapman has also frequently been able to secure the attendance and patronage of the local celebrities. Standing: T. Sweeney, W. Burwell, Miss Pattrick, G. Minor, Miss Mallinson, H. Parham, Dangerfield. Sitting: Will Denham, J. W. Chapman, F. Marlow, jun.

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

WALTURDAW

The Waifs' Christmas.

A Christmas film which should be a pull on every programme. Two orphan children—a boy and girl—post a letter tc Father Christmas asking that they should not be overlooked in the distribution of the season's good things. As they are sleeping in their bare room, Father Christmas enters and leaves a number of toys for them—among them a gigantic cracker and a basket containing the christmas pudding. When the children awake they are delighted to find the gifts. They at once pull the cracker and in a cloud of smoke a fairy appears who with a wave of her wand causes the bare wall of the room to vanish and give place to one covered with paintings and the scanty furniture to be replaced with comfortable chairs, etc. Then while the children sit at their ease she magically produces a complete pantomine for their diversion with clowns, pantaloons, etc., all complete. A pretty finale shows Father Christmas blessing the children as they sleep side by side.

Length 445 feet. **Price £11 2 6 (less 33⅓ per cent).**

For an Old Love's Sake.

This film will undoubtedly be voted the best pathetic subject produced this season. The story is handled in a manner which will secure the maximum effect for every scene, the photographic quality is excellent and acting of the highest class. A medical man is summoned to the bedside of an old sweetheart, who before dying implores him to adopt her little daughter. The doctor promises and takes the girl with him. Twenty years after, the adopted child, now become a charming woman, is seen asking her benefactor's consent to her wedding. The doctor after an interview with the lover, consents and the ceremony takes place. The husband turns out to be a spendthrift and is continually applying to the old doctor for assistance. The latter meets all the calls upon him until one day he receives a note stating that the young man must have £1.000 or go to prison for embezzlement. The doctor can think of no way of providing so large a sum, until he remembers that his life is insured for £1,000 and then, remembering his promise to the dead woman, he decides to take his own life, and after drawing up a will bequeathing the £1,000 to the young couple, he takes poison. The legacy enables the husband to escape disgrace; and the evidence of the old doctor's affection has so deep an effect that he gives up his old habits and becomes a worker.

Length 460 feet. **Price £11 10 0 (less 33 ⅓ per cent).**

A Little Hero.

This striking little story opens in a room bearing every sign of extreme poverty. There is little furniture left but a bed, table and one or two chairs. The occupants are a drunken workman and his wife and little boy. The woman is seriously ill and unable to leave her bed, and her young son in order to secure food and medicine for her, goes out selling papers, while his father watches him and takes away the money he receives. A kind hearted clergyman and his wife see the boy's distress and give him money, with which he buys a bottle of port wine and carries it to his mother. His father follows, snatches the bottle, and drinks the contents. His violence causes the death of his wife and the clergyman and his wife entering the room at this moment, adopt the boy and take him home with them. He soon shows his gratitude. The drunken father by an odd chance selects the clergyman's house to break into and intoxicating himself with some wine he finds in the hall, upsets the lamp and sets the house blazing. Some very striking fire scenes (suitably tinted) follow, the boy awaking his benefactors and an ineffectual attempt being made to rescue the cause of all the mischief.

Length 515 feet. **Price £12 17 6 (less 33 ⅓ per cent).**

The "Walturdaw" Co., Ltd.,

— 10, DANE STREET, HIGH HOLBORN, LONDON, W.C. —

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

Remarkable Film Subjects.

No. 19.

Lady Letmere's Jewellery.

(Story by Mr. G. R. Sims. Film by The Gaumont Co.)

Evidently one of the most important developments of the living picture trade in the near future is to be the presentation, with the consent and co-operation of their authors, of dramas or works of fiction, which, from their success on the stage, or as printed works, are already well known to the public. The Gaumont Co. were the first to issue a film subject of this sort and it is fitting that Mr. G. R. Sims should have entrusted to them the task of filming his well-known story "Lady Letmere's Jewellery."

Actors and actresses of note have been employed throughout, and before the commencement of the picture we are introduced to the leading characters, as a special portrait study, in which their names, together with the parts they play, are stated. The picture closes with a portrait of the author, Mr. Geo. R. Sims, and in this way the Gaumont Co., for the first time, produce in a film subject an entire play, in which the audience actually made the acquaintance of the author's presence and personality, as well as that of the actors and actresses.

LADY LETMERE ADMIRES COUNTESS RAVENHURST'S NECKLACE.

We are given to understand that, owing to the special nature of this important film, and conditions imposed by Mr. Geo. R. Sims, the Gaumont Co. are unable to offer it for sale in the ordinary way, and it will be necessary to keep same for hire purposes only.

The plot of Lady Letmere's Jewellery" is highly original, and one which will hold the audience throughout. It shows how a well-known Society beauty, Lady Letmere, in a moment of temptation, robs her hostess, the Countess Ravenhurst, of her beautiful pearl necklace.

In what we may term the following chapter we are introduced to Spence Gray, the solicitor of Lord Letmere, into whose dealings a strong light is thrown by the fact that no sooner has his distinguished client, Lord Letmere, left him than an unfortunate widow comes upon the scene begging for the retnrn of her Trust Funds which Spence Gray has speculated with and lost.

In the next scene we return again to Lady Letmere's boudoir, where we see her ladyship returning after an evening at the theatre with her husband, and after her jewels are removed by her maid, retiring for the night. An instant later the maid, who has been in collusion with burglars, gives the signal; the house is entered and the jewels stolen, not, however, before Lady Letmere gets the alarm. She returns to find the jewels missing, calls her husband, who immediately seizes a gun and rushes out on to the lawn of his fine old country mansion, where we see him fire at the burfllars, one of them being wounded. They are seen to make good their escape, and Lord Letmere returns to her ladyship's boudoir with the intention of immediately telephoning to the police. Lady Letmere, however, restrains him with the dramatic words: "The police must never know. I stole Countess Ravenhurst's necklace and it is amongst the jewels which the burglars have taken. My honour is at stake." By sub-titles and other devices the story is made absolutely clear throughout the whole film, and the anguish

LADY LETMERE'S THEFT.

of mind both ot Lord and Lady Letmere is vividly portrayed. The agony of Lady Letmere in having to make such a confession, and the agony of her husband on hearing such an astounding avowal of dishonesty are as keenly felt by the audience as though the actors and actresses were before them on the stage,

Meanwhile we follow the picture and see the burglars continuing their escape. One of them being wounded and also being in great fear of further pursuit, they dccide to bury the treasure in the wood, an act which we see them carry out. By the coincidence of fate, Spence Gray, the defaulting solicitor, rendered desperate by his rash speculations, has decided to take his life. After writing a hurried note, which is thrown upon the screen, informing us that he sees no way of repaying the widow her money which he has lost, he leaves his office, revolver in hand, and turns into a lonely wood, where, sinking upon his knees. he is about to blow out his brains. At the crucial moment he hears the sound of approaching footsteps, and hastily secreting himself behind a

URBAN FILMS 4d. per FOOT NET.

THE GUARD'S ALARUM.

A magic and mystery subject of the first magnitude—Strange adventures—Thrilling experiences—Scenic Novelty—Wild Performances—A comic film of great attractive power, suitable for every audience or any occasion.

No 2300. Code "Alarum." Length 430 ft.

INDUSTRIAL SOUTH AFRICA.

Scenes in Salisbury—Gathering Fruit—Lead and Zinc Mining operations—Tobacco Culture—Gold Mining—Agricultural Pursuits—Cotton and Tea cultivation, etc., etc.

No. 2267. Code "Pick." Length 425 ft.

CENTRAL AFRICAN NATIVES.—MASHONA AND BAROTSELAND.

Unique Travel Series—Life in a Mashona village—Prince Latia and his Court—Native Dances—Queen Macquai and her Court—Weird Dance of Feathered Natives—The Queen's State Barge, Bullock drawn—Native Rejoicings, wild and eerie dances—Parade of the Tribe, walking, running, bounding, etc

No. 2264. Code "Barotse." Length 440 ft.

SCENES IN ZANZIBAR.

Quaint Native Street, Market and Bazaar Scenes—Native Dances and rejoicings—Close of the Feast of Ramadan—Opium Smoking—Camel Ablutions, etc., etc.

No. 2263. Code "Zanzibar." Length 315 ft.

A TRIP ON THE RHODESIAN RAILWAY.

Unique Railway Panorama—Forest experiences—Passing a herd of wild goats—Elands—Monkeys—Through a swarm of Locusts—Cattle dispute possession of the track—Sjambok and other African game met with under peculiar circumstances.

No. 2268. Code "Locust." Length 285 ft.

HABITS OF THE GREEN TREE FROG.

A Natural History Series of Great and Unusual attraction—Numerous Tree Frogs in various stages of existence, feeding, playing, climbing, posing and generally disporting.

No. 2292 Code "Green." Length 210 ft.

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A Scientific subject of original merit, introducing a new species of spider—Ereseda—With four eyes—Great fight between two spiders—Combat renewed between the victor and a scorpion—Final bout between two scorpions for possession of the spoils.

No. 2289. Code "Ereseda." Length 375 ft.

Christmas: From the Nativity to the Twentieth Century.

A notable Urban-Eclipse Film subject, appropriate not only at Christmas, but for exhibition all the year round at Sunday Concerts, Entertainments and Religious Gatherings. A beautifully conceived and charmingly executed life-motion picture story of the Nativity and its celebration in different countries at various epochs of the Christian Era.

No. 3322. Code "Nativity." Length 905 feet. Superbly Coloured. £15 net extra for the series.

TERMS:—CASH WITH ORDER. NO EXTRA CHARGE FOR TONING AND TINTING.

CHARLES URBAN TRADING CO., LTD.,

Kinematograph Specialists and Film Publishers,

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Distributing Branches in every Country. Telegrams "Bioscope, London." Telephone: 3118 Central.

bush, is just in time to witness the scene of the two burglars hiding their haul in the shape of Lady Letmere's jewellery, which includes the celebrated necklace.

No sooner have the burglars made their escape, than Spence Gray rushes upon the scene and brings the jewels to light. He abandons immediately all idea of suicide, for it is obvious that the jewels are worth many thousands of pounds.

THE BURGLARS ESCAPING WITH THE TWICE STOLEN NECLACE.

He returns to his office, and there meditates on the best way of realising the fortune which has come into his hands, and making restitution to the widow. While thus engaged Lord Letmere, whose first thought after the previous scene, has been to consult his solicitor and get the best advice possible as to how he should act under the painful circumstances of his own heavy loss, and the still more agonising discovery of his wife's dishonesty, comes in. Spencer Gray receives him cordially, listens to the whole story with a great show of distress, and finally undertakes to obtain the jewels and return them to Lord Letmere within a short periord. The conditions are—

BURGLARS HIDING THE NECKLACE.

no questions to be asked and a reward of £10,000 to be paid. The jewels to be delivered into Lord Letmere's hands within three days. His lordship imagines that the solicitor will make use of private sources of information or employ private detectives to recover the jewels. He little dreams that the jewels are at the very moment reposing in the drawer of the solicitor's desk, within a few inches of his own hand.

The rest of the story is, of course, soon told. At the appointed time, Spence Gray arrives at Lord Letmere's house and returns the jewels, receiving a cheque for £10,000 the reward in question. Lord Letmere immediately insists that his wife shall make restitution of the stolen necklace to the Countess Ravenhurst, and we see this latter article come into the hands of the Countess with an anonymous note praying for forgiveness from a penitent sinner.

Lady Letmere receives a brief sermon from his lordship on the evils of covetousness, and shows that her narrow escape from publicity has taught her a lesson.

We see Spence Gray hurriedly depart in a cab to cash Lord Letmere's cheque and equally hurriedly arrive in the "nick of time," just as the brokers are removing the unfortunate widow's last belongings—to save the situation. The picture finishes up with the satisfaction of seeing Spence Gray hand the £10,000 in Bank of England notes to the widow. Thus by the long arm of coincidence all wrongs are

RECOVERY OF NECKLACE.

righted, and the story, which is of unusual interest, finishes with the satisfactory feeling of everything put right, except perhaps for Lord Letmere, who has had to pay £10,000 for his wife's folly.

It is hardly necessary to state that the fullest precautions for protecting the copyrights both dramatic and photographic of this film have been taken, and it is the full intention, both of the author and the publishers, to take every care to prevent infringements at all costs.

ANONYMOUS RESTITUTION TO COUNTESS RAVENHURST.

It will pay you not to miss a single copy.

THE MOVING PICTURE NEWS,

America's Leading Kinematograph Weekly.

Editor - ALFRED H. SAUNDERS

(Formerly of Moving Picture World).

Subscription 8/4 Per Annum.

Kinematograph Publishing Co., 30-32 West 13th St., New York, U.S A.

Australian Shows Report Excellent Business.

LATEST NEWS FROM OUR SPECIAL CORRESPONDENT IN SYDNEY.

Since writing to you last business has been bigger than ever. Gaumont's Chronomegaphone introducing Harry Lauder (a prime favourite at all time) and other well known exhibitors in England and America is proving a great draw at the spacious Lyceum Hall. Crowded houses are the rule with Spencer's Theatrescope Co. Mr. Spencer is in addition leasing the Town Hall, a building with the capacity of holding 5,000, for November 9th and other public holidays, owing to the thousands he turns away from the Lyceum Hall on those nights.

On September the 18th there was a Military and Naval command night under the patronage of Brigadier General I. M. Gordon, C.B., Commander Brownlow (Naval) when the dress circle was specially reserved, a brilliant sight, with the uniforms of the naval and military intermixed with the costumes of the fair sex. The General and Commander expressed to the management their pleasure in the entire programme and how much they had enjoyed themselves.

The pictures shown were our own local productions of the American fleet and Gov. General Earl Dudley's arrival. The Merry Widow Waltz craze, Swedish military drill, Pioneers Crossing the Plain in '49 (Edison) a magnificent film. Story the Boots Told, the Lightning P. C. Artist, Through Russia, a Pierette's Talisman (a very fine Pathe series), the Haunted Castle, Paris Wood Supply and a host more. Despite the fact, His Excellency the Governor-General Earl of Dudley, P.C., was only staying in Sydney for eight days, and had been but a week in the colony he graciously made a command night on October 5th and attended with his suite, during the performance he expressed personally to the manager his delight at the evening's programme, remarking they were better projected and better shown than anything he had ever seen, and intimating he would visit Spencer's Theatrescope again. The programme consisted of His Arrival in Sydney and the Ceremony attending same, taken by one of Mr. Spencer's experts, the Vacuum Cleaner, What the Searchlight Told, The Dumb Hero, Fun on the Ball-room Floor, and Life's a Game of Cards, four of Edison's finest films, which are of exceptionally good quality, Magic Bust, His Wife's Dog, Felling Chimneys, Magic Album, Uncle's Fortune, Fishing in Sweden, I Smell Smoke, etc., etc. Harry Lauder, Eugene William, Miss Ellaine Terris, etc., heard and seen by the Chronomegaphone, which is now most perfect, and a huge success. The effects to each picture are remarkably realistic. This is a branch in which Mr. Spencer is acknowledged to stand alone.

This week's programme contains The Blue and the Grey (Edison), a brilliant success; Mary Stuart (Pathé), also good. The Chieftain's Revenge, Skinney's Finish, Fido's Taking Way, The Living Blackboard, The Little Magician, The Queen's Lover, The Lightning Barber, The Bee and the Rose, New Airships, St. Kilda, etc., etc. Harry Lauder is singing "The Saftest o' the Family," and "Foo th' Nou," Stanley Kirby, "Chorus, Gentlemen," and the Sullivan Quartette selections from "Mikado."

There is a separate department for local manufacturing under supervision of Mr. E. H. Higgins, whose works are highly commended for their photographic quality generally.

Another department is the hiring and fit up, which is assuming vast proportions weekly, the supply extending to South and West Australia, Victoria, New Zealand, New South Wales(inland), and the whole of the Commonwealth, where about 100,000 feet of films are dispatched weekly to show places on hire. This is irrespective of daily sales of films, etc. The general aspect and increase of the Theatrescope business will soon make Spencer a multi-millionaire, this we hear from authentic sources.

Mr. J. L. Goodman, the business manager, is himself well known in theatrical circles and a great deal of the success of the enterprise is due to him.

Raised from the Ranks.

As the hero of this excellent snappy little drama in military life, we have employed the same excellent actor used in our now world-famous "Still Worthy of the Name" and "Bully and Recruit."

The first scene opens with the Sergeants' Mess in Barracks, and an orderly pinning the regimental notices to the board announcing that our hero, Sergeant Chart, has been granted a Commission. Hearty congratulations from his old comrades follow, and the scene changes to the Officers' Mess, where Second-Lieutenant Chart meets with a very cool reception. They resent the inclusion of a man from the ranks in their Mess, and when he has left them they determine to "rag" him by upsetting and generally disturbing his quarters. Meanwhile the officers' orderly, one of the ex-Sergeant's old comrades, informs him of their intentions, and he goes to his rooms to await the marauders. He hides, and allows them to vent their feelings upon the furniture. He makes his presence known, and challenges them in the good old English way—the gloves; but only one is found to have sufficient pluck to face the "new chum," and he is soon knocked out. Each officer is then unceremoniously bundled out of the room, and the recently promoted hero enjoys a laugh at their expense.

Our fourth scene opens with the exterior of the Officers' Quarters, with smoke issuing from the door. An alarm is raised, and it is soon discovered that the Mess is well alight. Many attempts are made to rescue the Regimental Colours, but all are frustrated by the smoke, until the despised officer appears. We then witness his gallant efforts in the burning room, which are rewarded by the salvage of the Colours. Lastly, we depict the burnt, disorderly room, with the commanding officer and all his subordinates gathered to compliment our hero. He is seen to reply to his officer's words, and the picture finishes with every sign of good feeling between the officer "Raised from the Ranks" and his brother officers, who prove gentlemen after all.

WILLIAMSON, DRESSLER & CO., LTD.

27, CECIL COURT, CHARING CROSS ROAD, LONDON, W.C.

Telephone 7393 Central

Telegrams: "Kinetogram, London."

The Week's News.

Tariff Reform in Pictures.

Messrs. Walter Tyler, Ltd., have arranged a new illustrated lantern lecture, which will be enhanced by musical selections, and which will emphasise the advantages of Tariff Reform. The pictures show the industries of the Empire, and as a contrast exhibit the alleged effects of dumping.

The Sole Rights

of the Gaumont Company's superb production Lady Letmere's Jewellery (Mr. G. R. Sims' great masterpiece) for South Africa have been secured by the well known bioscope exhibitor Mr. H. Holfram, who sailed for South Africa on Saturday last. Lady Letmere's Jewellery was one amongst many films that Mr. Holfram took back with him, and he is credited with the opinion that it is the finest film he has ever seen.

The Gaumont Company

had the pleasure of demonstrating their patent fire extinguishing device to Mr. Frank Allen, of Moss Empires, Ltd., on the 24th. The working of the safety device was fully explained and tested in various ways both by firing film in the ordinary way at the film trap and also by firing a heap of festoons of films around extinguisher. On each occasion the fire was instantly extinguished and stopped dead before it reached the spool of film. The security from loss by fire or panic by using the Gaumont Extinguisher was amply born out.

Treats in Store for Australian Audiences.

Mr. T. J. West, with his usual promptitude and enterprise, has already secured the sole rights for Australia and New Zealand of the new art films of Messrs. Pathé Frères. The first shipment to the other side has gone by this week's mail, including L'Arlesienne and The Assassination of the Duke of Guise, the two pictures which created such a sensation at the private view at the Alhambra Theatre, last Friday. Meanwhile the same energetic gentleman has also obtained the sole rights for Australia and New Zealand of Messrs. Gaumont's dramatic productions, the first of which is George R. Sims' drama, Lady Letmere's Jewellery.

Enterprising Management.

Mr. F. A. Fullagar, lessee of the Prince's Hall, Southend, intends for a Christmas attraction for this hall to run the pantomime of Aladdin, the staff, with the assistance of two or three others, forming the company, and the stage being specially enlarged for the occasion. This will not be the first time that the dramatic abilities of Mr. Chapman and his assistants have been displayed for the entertainment of the local public. This week a sketch by the same persons entitled "Nero the Naughty" is keenly appreciated. By the way, we are informed that a provisional Sunday license, for a fortnight, has been granted the Prince's Hall, on the understanding that it will be made permanent if the entertainment meets with the approval of the authorities.

Something Like a Picture.

The extraordinary detail which is secured in photographs taken by the aid of the Gaumont Co.'s Blocknote Camera is well illustrated by an enlargement from one of these small negatives—less than two inches square—which hangs in the Company's showrooms at Sherwood Street. This is a bromide print no less than 9 feet by 7 feet in size, which shows a group of Samoan natives. Considering the immense enlargement, the detail in the print is extraordinary, and speaks volumes for the lens with which the Blocknote is fitted.

A Big Clientele.

It would be interesting to know exactly how many tens of thousands of people are catered for each week by the New Bioscope Company. The indefatigable Mr. Griffiths has already added to his numerous shows the Greenwich Empire, known as Barnard's, which seats 1,200 people, and on December 7th he will run two shows a night, the programme consisting of motion pictures and a couple of interesting turns. We should think he now caters for about twice as many spectators as anyone else in the business. When one considers that Forest Gate, Holloway Hall, Peckham, Wonderland at Whitechapel and the Balham Empire are under his control one can well believe that the Company is a huge concern and, like the fat boy of Peckham, still growing.

Kinematograph Scenes Criticised

A correspondent of the *Glasgow Evening Citizen* makes a complaint which is well worth the attention of the trade. He says:—"In these days of educational agitation and moral teaching of the young, it is bad enough to see groups of boys and girls standing at newsagents' windows gazing open-mouthed at pictures of murder and other nauseous subjects, which the authorities ought to have vetoed long ago. But to have these same subjects enacted in real life as it were on the kinematograph to an audience of boys and girls, some of them almost infants, is anything but edifying to the young mind. So long as the pictures are humorous and instructive, it is not just so bad, but when the subject on the screen is one of love, jealousy, hatred, and finishes with a long-drawn-out murder and suicide, I ask myself the question—Did parents really think or know what their children were going to see?"

Fire Quenching Device.

A demonstration of a device for automaticully quenching film fires will be given under the direction of Mr. Walter Reynolds, L.C.C., at the London Hippodrome to-day (Thursday), and will be fully reported in our next issue. Apropos of the *Star's* attitude to Mr. Reynolds acting, as the paper phrases it, as "press agent" for the invention, Mr. Reynolds points out that he is is no way interested in the device and is actuated solely by a desire for the public good. The discussion in the *Star* has evoked the following letter from a Mr. W. Cooke, of Malmesbury:—"Mr. W. Reynolds, in your issue of the 20th, states that he is going to give a demonstration of a new apparatus for extinguishing kinematograph fires. I have a device for the same purpose, which has been successfully tested. I sent a sketch of it to Mr. Reynolds the last week in July, and he promised to help me with it if it was a success. Mr. Bert Radcliffe, of this town, has a model which can be seen by anyone interested in the safety of kinematographs. I think I ought to have a chance, as I am only a working man." If Mr. Cooke will send us particulars of his invention we shall be pleased to give full publicity to them.

We have REDUCED the PRICE of Foreign Subscriptions to the

VIEWS AND FILMS INDEX.

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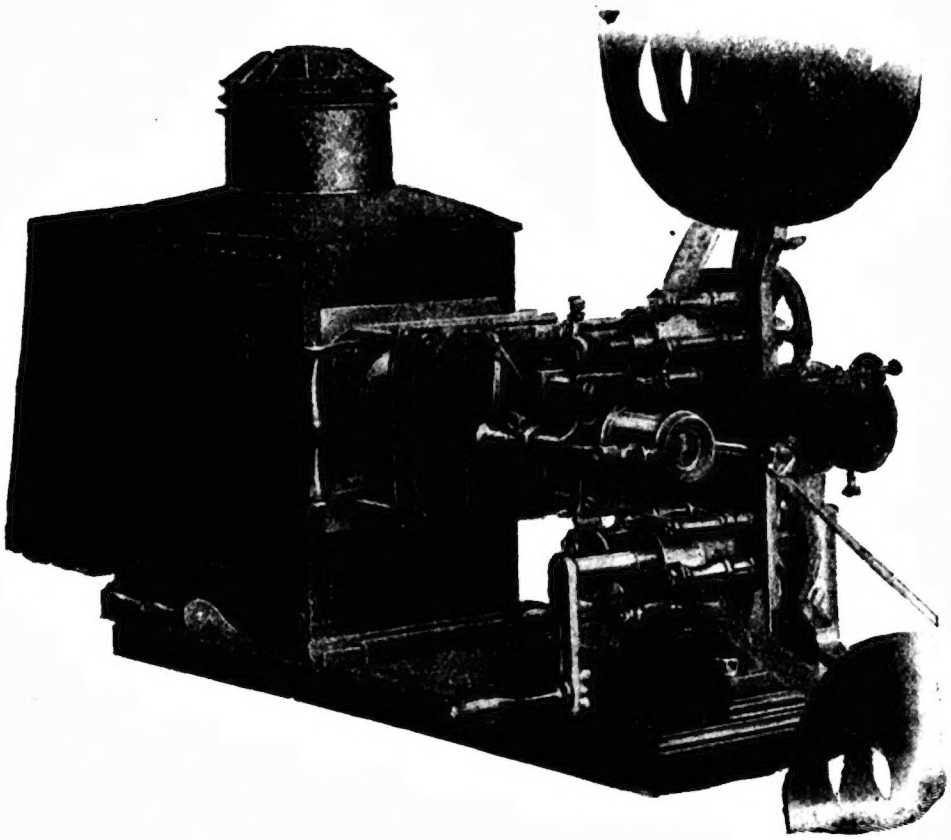

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FROM OUR OWN CORRESPONDENT.

Echoes from Abroad.

It is a well-known fact that the police laws of all countries regarding the kinematograph are, as a rule, based on ignorance. It seems, however, that the executive powers of the state of Massachusetts hold the record by their action in limiting the duration of kinematograph shows. These laws are terribly restrictive. Moving pictures must only have a duration of 120 seconds, after which an interruption of five minutes must be allowed so as to allow the eyesight a sufficient rest.

If some of the directors of moving picture shows were to pass 4,000 yards of film, as our friend Froissart of Marseilles does, at each sitting, the orchestra seats could be replaced by beds and the audience have their early coffee and bread and butter served up the first thing in the morning!

It appears that Mr. Gaumont is the inventor of an ingenious process for protecting and keeping kinematograph films.

A Rival of Nick Carter.

This was bound to come! and Messieur Pathé Freres have issued a film entitled "A Rival to Nick Carter."

At first, one might think that this film was a sensational incident of some rival of the prodigious detective Nick Carter, whose celebrated exploits have been shown in the six remarkable films of the "Eclair" firm, but Pathé Frères have not tried to imitate it, but have ingeniously profited by the title of the Eclair film in producing a detective whose ludicrous and childish discoveries are very amusing.

The Kinematograph in Hospitals.

The victories of the kinematograph are countless. Moving pictures have not only penetrated to theatres, where they represent the scenes that the authors have been unable to produce on the stage, they have also penetrated to churches.

There still remain places where we should be pleased to see moving pictures and that is the hospitals. This is not only the idea of the author of the present article, but also the idea of all our leading doctors.

The kinematograph has already been used by doctors and surgeons whose operations have been photographed and it is an absolute fact that moving pictures can produce most salutary effects on sick people and convalescents, and we should be pleased if we could add another benefaction to the already numerous ones of this marvellous invention.

Is it not a heartrending sight, the visit to a children's hospital, where these unfortunate youngsters are laid out in their beds, some in convulsions, others groaning with pain; the first thought that is suggested by the view of such suffering is how could such pain be alleviated? Evidently medical science is armed against such infirmities, but there is an aid to medical science. To amuse patients, above all when they are children, to bring a smile to their lips, is to hasten their recovery.

Just imagine what cries of joy would be produced from films such as Jim's Apprenticeships, the Cyclist's First Outing, etc.—cries that would replace advantageously all the nasty drugs that these poor little ones have to absorb!

Let us hope that we may shortly have the pleasure of our idea being taken up by the "Public Assistance of Paris." (*Phono-Ciné Gazette.*)

Visions of Art.

I was able to assist at the very select "soiree" organised by a Kinematograph company called "Visions d' Art" given in a most luxuriously furnished room in the Rue Charras. The programme is most interesting as our leading stars have held the leading parts in these new moving pictures, accompanied by appropriate music, composed by musicians such as Saint Saens and Xavier Leroux amongst others.

The Murder of the Duke of Guise is played by Messrs. Le Bargy and Albert Lambert and Madames Robbinne and Bovy, all actors of the "Theatre Francais" who have been allowed to be kinematographed by their director, Mr. Claretu, who is quite against this new invention, as we have already informed our readers in a preceding article. The author of the scenario is Mr. Henri Lavedan of the "Academie Francaise" and the music is composed by Mr. Damille Saint Saens, the celebrated author of Sanson and Dalila.

I do not know whether this new company will obtain a success, but I sincerely believe that with the help of musical composers and well known actors, the film of Ambrosir's "The Last Days of Pompeii" is equal, if not far above all I have seen at the new show of Vision of Art. (*Ciné Journal.*)

I met Mr. Helfer, agent of the Aquila films, recently. He informed me that having more stock on hand than was allowed by law, the police had obliged him to get rid of the greater part of his films and that he had to sell a quantity of moving pictures at one penny per metre. I should have thought it would have been much more profitable to our friend to have an iron safe at the Credit Lyonnais!

Financial State of Kinematograph Shares.

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Cie Francaise du Camphre	do.	16·00	
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Cinema Omnia, parts, ex c. 1	do.	230·00	233·00
Cinema Theophile Pathé	do.	20·00	21·00
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Plaques Lumieres	do.	415·00	440·00

Mr. Edison on the Future of the Trade.

In the course of an interesting interview with Mr. Edison, *The Times* says: "Mr. Edison is experimenting with kinematograph films in colours, but has not yet been able to overcome the difficulty of photographing red, and it cannot be done instantaneously. He believes that the kinematograph as it will be developed will have a great educative effect. He is completing his simultaneous kinematograph and phonograph, and says that he finds no difficulty in making figures and voices act at the same moment, but there is difficulty in the perfection of the illusion. If the speaking apparatus is too close to the moving picture the effect of the voice is artificial. At present he is obliged to remove the phonograph some 100 feet behind the kinematograph. The difficulty will be overcome, and Mr. Edison believes that in a few years every village in the world will be provided with its own kinematograph-phonograph theatre, and this will be one means by which, Mr. Edison says, in combination with cheap houses and cheap transport, in the study of which Mr. Edison is also engaged, the great towns will be broken up and the population scattered back to the land."

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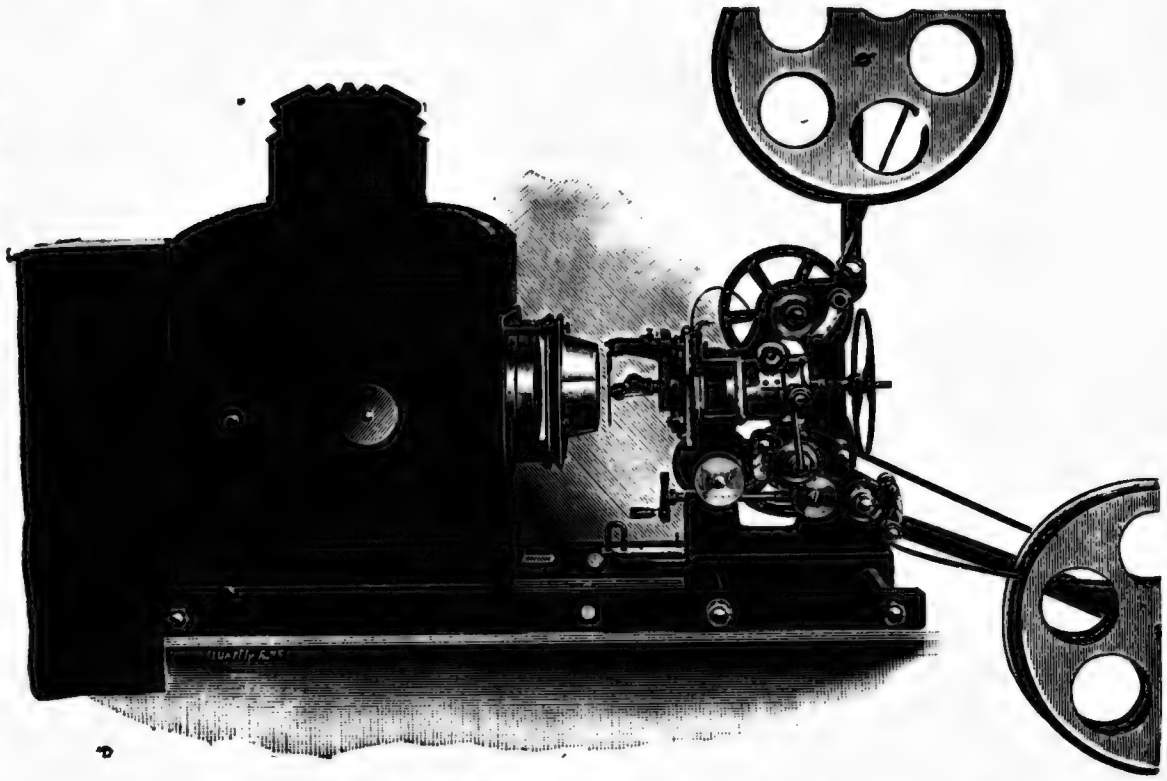

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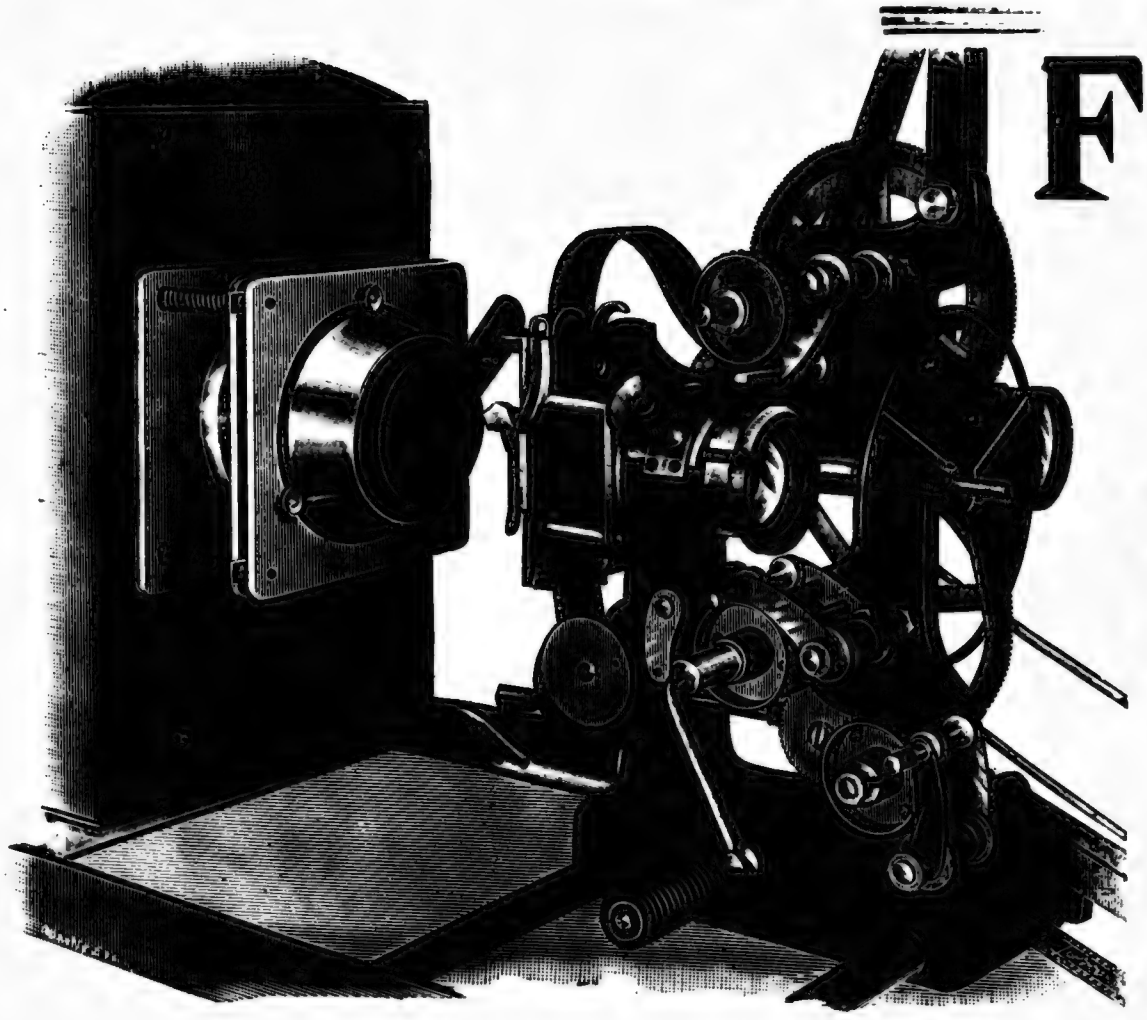

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[We do not accept responsibility for the views expressed by our correspondents.]

LIMELIGHT JETS AND THEIR CAPABILITIES.

To the Editor, "Kinematograph and Lantern Weekly."

Sir,—If we can get jets to give out the candle power claimed for them, then the article in your journal will not have stirred up the question in vain. I rather think that when certain claims are made as to a jet giving so and so candle power, that certain words are left out *i.e.* "in the lantern." If I cast a shadow from a single candle of the approved make and compute the c.p. given by the light I wish to estimate, I may find out that the result is one hundred candle, as an example. If I leave the lights in this position and hold a reflector behind that which I am testing, low and behold, the shadow at once becomes denser and in order to equalize them I have to bring the light I am testing much further from the screen. Then I do my little sum in arithmetic again, and find my light instead of being one hundred candle power has suddenly grown to one hundred and fifty and the same applies if I gather up the rays and concentrate them by means of a condenser or other optical method. Are we to take it for granted therefore that my light is a 150 candle power? No, this is not fair, for to arrive at a definite understanding both lights must have the same treatment. If one light to be tested is assisted by a reflector, or a collection lens so must the other be. I think Mr. Taylor has put the subject forth in a way that will not offend anyone, but to publish a table from actual tests as suggested by the correspondent would create strife. Let the readers argue the matter out and soon we shall have jets warranted to give the candle power claimed but I venture to suggest that the claim will not be 2,000 c.p.

I must apologise for the length of this letter, but the question is a burning one.—Yours, etc.,

Newcastle-on-Tyne William J. Sheppard.

To the Editor, "Kinematograph and Lantern Weekly."

Sir,—I await with anxiety to hear what will be said upon the subject of the candle power of jets. It all depends upon the tester as to the amount of candle power arrived at. Judging by the remarks about what was the best light, etc., at the meeting alluded to by Mr. J. Hay Taylor, it appears that the testing was done by umpires of repute, yet look at the discontent that was engendered. To test the capabilities of the various lime-light jets upon the market, and tabulate them, would mean untold trouble and expense. But if the makers would issue a certificate with each jet the matter would be simplified. The jet could be sold simply as a jet at one price, whereas with a certificate the cost of testing, etc., would have to be added. I am sure the majority of jet users would prefer paying the extra for something definite about a jet. In this manner the matter would soon find its level, and those jets which behaved according to their certificates would hold the market and soon crowd out some of the rubbish that one occasionally finds. I look forward to the time when every jet will be sold with its guarantee. It is not everyone who wants a jet of 2,000 c.p.—some want only 500, others 1,000—and until some guarantee is given or something like a "Kew testing station" is established, grumbling will continue more or less.

With best wishes to the Kinematograph and Lantern Weekly. Yours faithfully,

Optician's Salesman.

To the Editor, "Kinematograph and Lantern Weekly."

Sir,—I was delighted to read the article in your last issue by Mr. J. Hay-Taylor, for the subject is one on which I have, for a long time past, held strong views. I have often wondered that this subject has not been brought forward before, but now that it is in the foreground, it is to be hoped that those interested will have something to say on the subject. First of all, as one who has used jets practically without number, I will state that I have never found one to give 2,000 candle power, notwithstanding the claims. When one purchases a certain jet to give, say, 400 candle power, it is reasonable to suppose that it will produce as much light as that emitted from 400 candles. Light we know travels in straight lines, and when lights are being tested for their comparison they must be allowed to follow this rule and not have the rays from one concentrated whilst the rays from the other are left undisturbed. When I have the chance of being beside a lantern operator I invariably ask the same question, viz., "What is the candle power of your illuminant," and when I get the answer, I generally ask further how he arrived at this figure. The answer in nine out of ten cases is the same—"I was told so when I bought it." I hope to hear how the candle power of jets is arrived at by the makers.

Yours, etc.,

Lanternist Since 1875.

THE TRADE CRISIS.

To the Editor, "Kinematograph and Lantern Weekly."

Sir,—With reference to the suggestion in your paper re limiting the life of the film. I use from ten to twelve thousand feet of film per week, and it would be a great source of comfort to me, if I knew that the condition of all film was really good. I pay a uniform rate of 30s. per thousand feet, and for that price I get a very fair service indeed, but occasionally a week's programme is spoilt by the introduction of some films that should have been burnt long since. I shall be pleased to support you in your very excellent proposal to limit the life of the film, as I consider our very life depends upon it. It must be obvious to all, that every time you show a worn, rainy picture, liable to break two or three times during its exhibition, instead of winning fresh supporters to picture shows, we are driving them away. With best wishes,

I am, yours faithfully,

Wm. Coutts.

Swansea.

To the Editor, "Kinematograph and Lantern Weekly."

Sir,—Will you allow me a small space in your esteemed paper to reply to your correspondent, F. Hill, West Hartlepool? I have been a frequent visitor to West Hartlepool since 1897 and would like to contradict a few of his assertions. Such people as Ralph Pringle, Esq., Sidney Prince, Esq., Albert Biddell, Esq., The St. Louis Picture Co., had their ventures in this town. Your correspondent accuses the "Amateurs" of issuing the penny tickets. But who started this sort of what I may call "illegitimate" showmanship? Not the amateurs. No! but such well-known people as Hamilton's Excursions, U.S.A. Picture Co., R. Pringle, Sidney Prince, The London Animated Picture Co., W. Jeffs, Sidney Carter, etc., etc., all recognised showmen, which is most deplorable. Do not blame the "amateur" for the sins of these "old-established" showmen. And kindly allow me to remind him that accidents will happen even in the best regulated show. I am sorry for the amateur, and still more sorry for these showmen. If their show is not worth the prices they advertise, why advertise such prices? And let me remind your correspondent that the picture business is only in its infancy, and, as with most other things, will be a case of the survival of the fittest.—Yours, etc.,

Another of 'Em.

To the Editor, "Kinematograph and Lantern Weekly."

Sir,—I have read with much interest your article detailing Mr. Urban's proposed International Agreement limiting the life of films. It appears to me that no scheme will be commercially feasible unless it can be based on the actual number of days the film has been exhibited. It is manifestly impossible for any exhibitor to keep every film in his repertoire in daily use,

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Length 330 feet. **Price £8 5 0 (less 33 1/3 per cent).**

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A really laughable film, and one quite different to the usual run of comics. We illustrate "What Happened to Jones," "The Worst Woman in London," "The Lady Slavey," "Under the Red Robe," "The Merry Widow," "Mrs. Wiggs of the Cabbage Patch," and "What the Butler Saw." The title of each play is made the subject of an ingenious pictorial "skit." A novelty which will prove a certain laughter getter.

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Nick Carter, No. 6 (Eclair).—The Bandits in Evening Dress.

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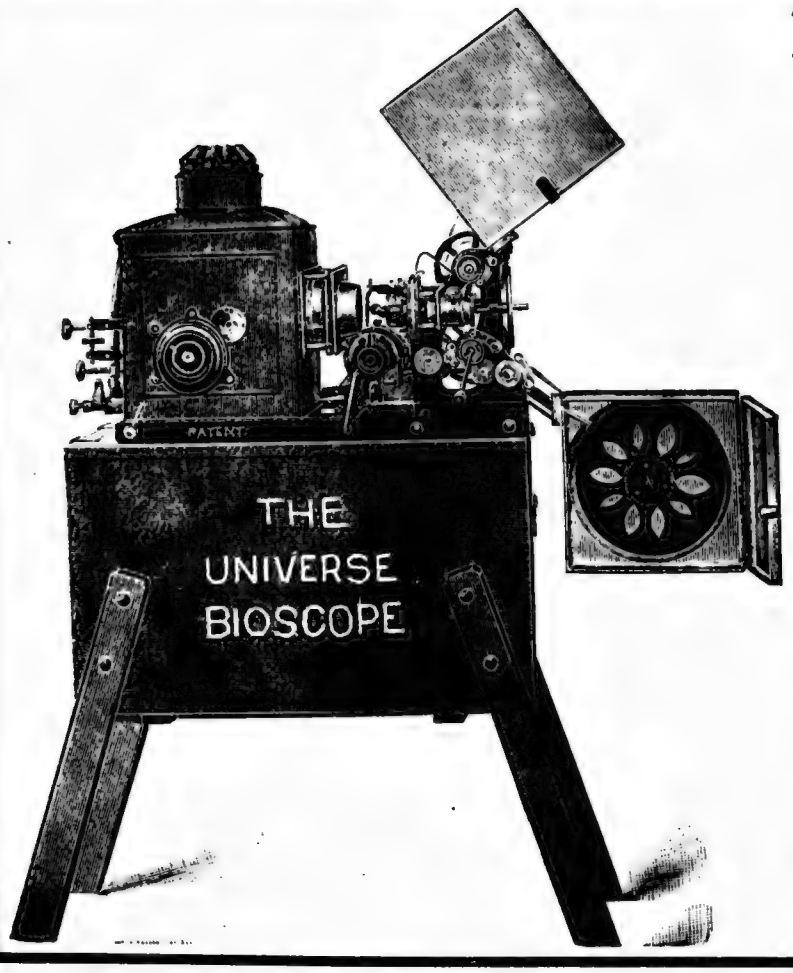

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to say nothing of shows closing up for short periods during slack seasons, on account of the closing of halls, or other uniform circumstances. Worse off of all would be the travelling exhibitor who gives a daily change of programme during a week's stay in a town. Under the proposed four month's limit he would only get 16 days use of a subject! The hiring concerns would also find great difficulty in recouping themselves during the brief life of the film as it is obviously impossible to ensure that every film shall be in actual use every week. In some weeks the demands of customers double the amount of film required. Then what of the days lost in carriage to and from distant parts of the kingdom?

Probably the most satisfactory solution of the problem would be to allow a use of nine months for each subject. This would allow for periods when the film is lying on the shelf, and give ample time for all parties to recoup their outlay; at the same time keeping the market clear of the rags and tatters now being exhibited up and down the country whose age can be reckoned in years rather than months.—Yours truly,

X. Y. Z.

London, N.

A NEW ZEALAND LETTER.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

SIR,—I must congratulate you upon the regularity with which your paper arrives here; it has not missed a week during the whole year. It is more "newsy" than when it first appeared, and I would not be without it for double its "sub." Picture shows in New Zealand are going exceptionally strong, and are quite as up-to-date as some of your large picture shows in England. In Christchurch, a city with a population of 25,000, there are three picture shows running, viz., Taylor-Carrington Pictures, Wide World Pictures and the Royal Pictures. All three programmes are almost entirely made up of those subjects advertised on your current "Latest Productions" page, which, I think, speaks volumes for New Zealand enterprise. There are endless picture shows on the road, good, bad, and indifferent. One I saw advertised the Burns-Squire fight before it was fought in Sydney! They had an old film of another fight, and if they got a "house," the audience had themselves to blame.—Yours etc.,

F. F.

Christchurch.

Lantern Lectures of the Week.

PLACE	SUBJECT	LECTURER
Bournemouth ...	... The Navy ...	... M. W. H. Harrison
Craiginches ...	Franco British Exhibition	Mr. W. Walker
Aberdeen	Some Reflections under a Bright Light	Mr. J. Theobald
Aberdeen ...	... House of Commons	Rt. Hon. Dr. Farquarson
Edinburgh ...	... Holyrood	... Mr. Watson
Horsted Kynes	History of Congregationalism	Miss H. Baker
Kirremuir ...	... Life of Christ	Mr. D. Nelson, M.A.
Whitby	The Rhine and the Black Forest	Rev. J. W. Bowman, M.A.
Kettleness ...	... The White City ...	... Mr. Ormston
Wellington ...	How Plants Fight Their Enemies	Mr. J. W. Heath
Bradford ...	... Belt Driving ...	Prof. G. Charnock
Sutton ...	... The Sights of London ...	Rev. F. Pollard
Bangor ...	... The R.S.P.C.A. ...	... Miss Warner
Bournemouth...	... ... Canada	... Mr. Colmer
Pitlochry ...	Tour in Western Mediterranean	Mr. G. F. Barbour
Arundel ...	... Perils of Free Trade	Mr. E. J. Herrington

Back Numbers and Bound Copies of The Kinematograph and Lantern Weekly can be obtained from the Publishers.

Something Special from Butchers.

FAMOUS PICTURES OF THE WORLD.

W. Butcher & Sons, of Camera House, have recently produced a series of eighty lantern slides of pictures of the world's greatest artists from the famous galleries. A more complete and perfect collection we have never seen produced by chromo litho or whatever mechanical means is used, and what struck us particularly was the fact that the delicate flesh tints were particularly life-like and splendidly graduated, whilst the denser colouring was clean and true in effect.

REMBRANDT AND HIS WIFE SARKIA.

The collection has been chosen with discernment and is divided into ten sets of eight slides, each set making a splendid interlude for a living picture show. The sets are accompanied by a short and interesting lecturette, descriptive of the picture and its painter, so that capable showmen will have the opportunity of making a pleasing change in their programmes at very little cost.

It is invidious to pick special slides where all are so good, but those that struck us as having particulary life-like tints were Madonna of the Chair, Musical Trio, Rene's Christ and St. John, and Cherry Ripe.

SAINT MICHAEL SUBDUES SATAN.

These are not easy paintings to reproduce and Messrs. Butcher are to be congratulated in their results. We find greater colouring and very clearly defined details in Hoock's Household Duties, Millet's Angelus, St. Cecilia and the Saints, Charity of St. Thomas of Villanueva, The Marriage Settlement, and Return of the Fisher Folk. The three most effective slides we considered The Beginning of Harvest, Harvest Home, and The Hermit. These are certainly masterpieces of the slide makers' new art, the colouring being effective and artistic.

Butchers are particularly thorough in all they issue and this latest production is one of the most complete items we have seen. For 4s. a set of eight slides can be obtained with reading, or for 40s. the eighty slides are supplied in a polished mahogany transit box, which in itself is quite unique, the top opening with patent fastenings and the fittings preventing breakage. We congratulate them on the series.

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Write for particulars.

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The Convict escapes from prison and the film depicts the catastrophes that befall him. He falls into all sorts of calamities. He gets into a builder's van for security. While there a load of rubbish is shot over him. He gets out of that very quickly, and after a heap of other experiences he eats poisoned meat. We leave him creeping back to the prison again. Arriving there he falls on the neck of the Warder.

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Technical Notes and Advice.

We have obtained the services of a leading expert, to deal with difficulties which readers may need light upon. Queries should be addressed "Expert," Kinematograph Weekly Office.

Alternating and Direct Current.

In reply to the query signed "J. Bishop" the alternating current will not give either so white or steady a light as that obtained by the direct current. With the former the light will be inclined to be somewhat purple and as the light giving parts of the carbons are constantly changing, it requires attention to obtain a good light. With the direct current, the carbons are best set at an angle sloping towards the back of the lantern, with the lower carbon slightly in advance of the upper so as to catch all the light from the crater which is formed in the upper carbon. This upper carbon should be thicker than the lower or negative carbon. With alternating current however the carbons are best of the same size, and with most types of lamps should be placed in a perpendicular position. A lamp, however, for special use with alternating current has the lower carbon upright and the upper set at an angle of 90 degrees to it. The resistance is situated as indicated in the following details. The + or positive wall connection should lead to a switch, thence to the upper or positive carbon of the lamp, whereas from the (—) or negative wall connection the wiring will run to the resistance, thence via the Ammeter and fuse to the lower or negative carbon of the lamp.

The Cracking of Title Slides.

A querist from Luton is troubled with his title slides becoming cracked from the heat of the illuminant and asks for a remedy. The thicker the glass the more likely it is to crack. Use a very thin glass slide and mount and varnish so as to dispense with a cover glass. If the style of instrument will allow of it, a water-tank interposed between the condenser and slide will be found to be effectual. Such a tank is usually termed an alum tank and may be obtained from any dealer in lantern apparatus, but in practice the water will answer just as well as though alum had been dissolved in it.

Difficulty of Seeing if Projected Pictures are Sharp.

"Operator" complains of the difficulty he has in ascertaining whether his projected animated pictures are sharp on the screen, for, when looking from the box to the screen, the cone of light from the lens seems quite dense and obscures the picture. Too often at Halls there is a want of focus and the operator should remember that the nearer his eye is to the projector lens the denser this cone appears. By looking as far away as convenient from the optical axis of the lantern the less of the cone intervenes. An opera glass is a handy adjunct.

Illuminant for Lantern in Private House.

A North London reader wants a good light for use in private house for projecting pictures 10 feet in diameter. There is no electric light in house and the form of light required must be the best, cheapest, safest and most convenient. To give advice to our correspondent on the data he supplies is somewhat difficult. On the proposition that a 10 ft. picture is required, it is to be supposed that ordinary lantern slides are to be projected. A 10 ft. picture is too large for any ordinary house, for in order to see this properly the nearest row of sitters must be at least ten feet from the screen. We would suggest a 6 ft. picture as being sufficient, but if ten is wanted, so be it, and brightness must suffer. Not knowing the amount of experience of our correspondent we would suggest an incandescent mantle as being the simplest: this can be used either with the gas from the house supply, or, better still, in connection with one of the high pressure spirit lamps sold for the purpose and costing somewhere about 15s. Many persons prefer the acetylene light with a 3 or 4 burner jet. Generators for this purpose may be obtained which require, practically, no attention and give off no smell, and the whole apparatus can be stood on the carpet of a room without harm, and when the entertainment is over removed bodily. Just a word of caution! Do not open the generator near a naked light.

Projecting one Picture of a Film Strip.

For certain reasons F. Benham wants to prolong the projection of certain individual pictures on some of his films, but hesitates to do so for fear of firing them; but as he explains that he uses the Nernst lamp he may safely do so for a brief period.

Black and White Flicker.

In answer to T. J. Frieswell. If a film be exposed somewhat slowly on a subject which may be termed black and white it will appear flickery when projected on the screen, and this will not be remedied, if, during projection, it be passed through the machine quickly, moreover, this would make the movements appear far too quick. Such subjects are best taken at a brisk rate in the first instance.

Projector on Unsteady Base.

When the lantern at time of projection is on an unsteady base we must suppose that it has a movement upwards and downwards or sideways. This movement will, of course, show on the screen for the picture will, on a more exaggerated scale, follow the movement of the lantern, but it will not produce more flicker than if the lantern were steady, as supposed by a correspondent.

Imitating Motor Car.

"Handy Boy" asked last week for a motor car effect, and Mr. F. Seymour, of the Dunn, Seymour, Starr combinatfon, sends the following:—Obtain a sweet tin with lid, about 12in. high and 6in. across; put a half-pint peas or so into the same, and seal up lid with paste and brown paper; when dry take in both hands at ends and shake up and down quickly; work according to speed of car. The addition of a hooter and occasional bang heightens the illusion. The same outfit worked round and round will produce a good steam effect for trains.

The Projection Lens.

In reply to John Stora, N.B., the duty of the condenser is to collect the rays of light and transmit them to the projection lens—of course, via the picture—and it is the projection lens which is responsible for the definition of the projected view. From your description it is evident that the lens does not cover the slide, as the projection is not sharp at the sides. Perhaps the lens may have been taken apart for cleaning purposes, and not properly screwed together. See to this first, but failing this, if it is a new one we should advise returning it to the makers. It is possible that it is a cheap French make; some of these are excellent, while others are sadly wanting in definition—it thus becomes a matter of making a good selection.

Mending Films.

Films can be mended as follows:—Cut the two ends carefully, so that the joining up of the perforations comes in a correct position, scrape down towards the edges so that there is no undue thickening, be careful that all traces of grease and gelatine are removed, then apply a little solution with a brush, and keep the edges pressed together; clamps for this purpose are obtainable. Regarding the solution. Acetate of amyl or acetone are solvents for celluloid. These may be applied in their natural state, but it is perhaps better to dissolve a small quantity of celluloid in either, but do not make a thick, gummy solution, which will give the two ends a tendency to slide over each other. One or two trials will enable one to ascertain the best proportions. Keep the solution well corked.—(Reply to W. E. Freeman.)

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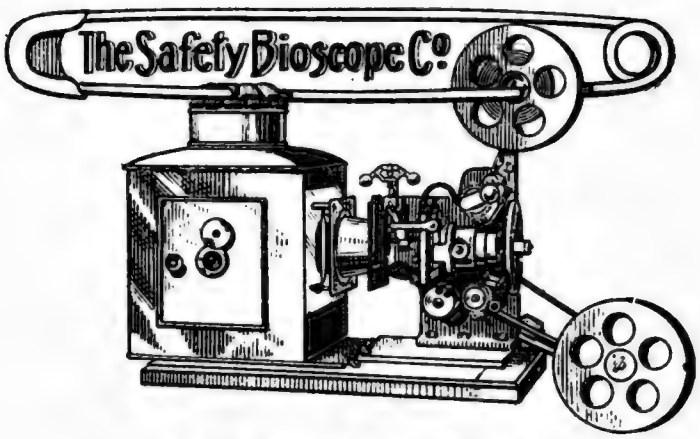

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WATCH OUR PICTURES.

Then and Now.

Pictures in '97 and in '09.

How many members of the trade have thought it worth while to follow the lines upon which improvements in films have taken place since the time when the Edison Company first issued their kinetoscope in this country? To put it in another way, how many have paused to ask whether there has really been such an improvement at all? As a matter of fact there is surprisingly little difference between the product of '97 and of '09, and what little there is is in a direction not flattering to the trade of the present day, for there is hardly any dispute that with regard to photographic quality, the kinetoscope films were as good as most issued this year, and, as regards durability, superior to a good number of the latter. Still more surprising is the fact that no permanent change whatever has taken place either in the size of the picture on the films or in the perforations, which are to-day, as they were nearly twenty years ago, still four per picture.

The illustrations we give are from the very first films sent to this country for use in the early kinetoscope and we are indebted to Mr. J. D. Walker of the Walturdaw Company for permission to reproduce them. It may be said in passing that Mr. Walker was one of the first to bring an Edison kinetoscope into this country, which he did in '93, taking boat to America and placing an order immediately he read of Mr. Edison's

invention in the pages of a New York paper. It will be seen from the illustrations that the quality is quite up to the present day standard. The perforations are not shown but on the film as handed to us they correspond precisely to those of the present day product. The pictures reproduced represent respectively The Cock Fight, A Skirt Dance, and Scenes in a Wheel Making Workshop. They were each supplied in about 35 feet lengths and wound on frames so that they might be continuously unwound in the kinetoscope while viewed through a peep hole by the customer. At that date there were forty phases to the minute. It is universally agreed that this was one of the good features of the early films, but for obvious commercial reasons the phases had to be reduced to 16 per second. These short lengths were sold in America for £2.10.0 or £3, but on their first appearance in England there was so great a demand that they could only be obtained at a premium, costing £7. Mr. Walker told us indeed, that he knew of an even larger sum than this being given.

It is remarkable that the standard adopted by Edison in these kinetoscope films should have been so strikingly adhered to. Various improvements were made at a later date, the Biograph for instance employed a much larger film and Lumiere subjects had only one perforation per picture, and were universally acknowledged to be much superior to the

Edison standard product, but in the early days of the trade Edison's name was everything and any suggestion that his model should be departed from permanently would not be listened to, with the result that the four hole perforations has become so general that it could not be modified without extensive alterations in existing machines.

In chatting to Mr. Walker on the above subjects it was interesting to gain an idea of his own beginning in the living picture trade. While connected with *The Era* he had occasion to attend a demonstration by the well known Colonel Gourard who came to England with the newly invented phonograph. Gourard's success suggested a better occupation than journalism to Mr. Walker, and he was very soon running a number of phonographs in a "parlour" or the Railway platform of a provincial town. When the kinetoscope came along he obtained one in the manner already described, and made it an additional attraction and naturally, as projected pictures became the craze, he became a showman and travelled al over the country with Mrs. Walker; the latter, by the way, 15 years ago gave many a show herself to large audiences, and can probably claim to be the first lady operator.

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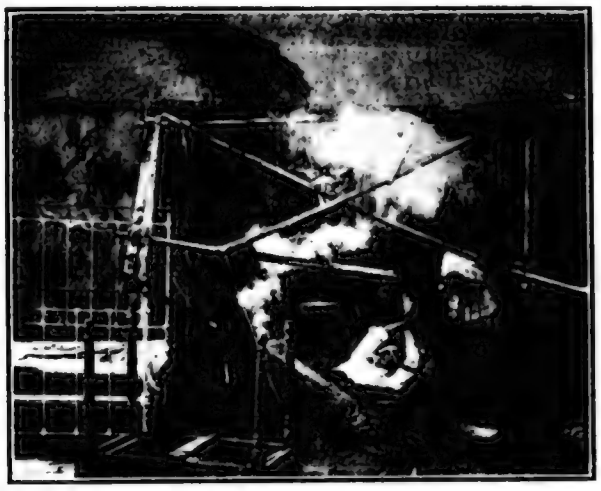

Duty *vs.* Revenge.

Copyright, 1908, by the Vitagraph Company of America.

A designing villain breaks up the happy home of a fireman. The wife leaves husband and child for the chance acquaintance. The husband responds to a call of fire, and in rescuing the inmates of the building comes upon his faithless wife and her companion. He leaves them to perish, then realises his position, and sacrifices his desire for revenge for duty. **A thrilling fire picture.**

Code Word "Dutrev." Length 581 feet.

A Romance of the Alps.

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Two young Englishmen are touring through Switzerland. One of them falls in love with a peasant girl, thereby incurring the hatred of an Alpine guide who, on a trip over the mountains, pushes the young rival over a precipice. The girl learns of the plot, hastens to the spot finds the Englishman wounded but still alive, nurses him back to complete recovery.

Code Word, "Roalp." Length 445 feet.

The Professor's Visit to the Country.

Copyright, 1908, by The Vitagraph Company of America.

Professor Joshua J. Jones is invited to visit his country relatives during his vacation. By a strange coincidence a rumour has been circulated in the town where the professor intends visiting that J. J. Jeffries, the famous pugilist, is coming to their town. The sports prepare to welcome him, and when the Professor arrives with his luggage marked "J.J.J." he gets the surprise of his life.

Code Word, "Profvi." Length 320 feet.

The Gambler and the Devil.

Copyright, 1908, by the Vitagraph Company of America.

A young Irish Squire is a slave to gambling. His continued losses impoverish him and he is about to commit suicide when Satan appears, offers him unlimited wealth on the condition that in a year he will gamble with him, the stake being the young Squire's wife. The compact is made, the time passes, and at the expiration Satan appears, gambles, and wins the lady. She appears before his Satanic majesty, holds a cross before him, and puts the devil to flight. The husband thereupon renounces gambling.

Code Word, "Gamdev." Length 492 feet.

SELLING AGENTS:—Spain, Barcelona; Hungary, Budapest; Italy, Turin; Argentine Republic, Buenos Ayres; Germany, Berlin and Hamburg; Denmark, Copenhagen.

Note Change of Address:

Telephone 14277 Central.

THE VITAGRAPH COMPANY OF AMERICA,

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NEW YORK: 116, Nassau Street. CHICAGO: 169, Randolph St. PARIS: 15, Rue St. Cecile.

New Films and their Makers.

URBAN ECLIPSE-RADIOS

Africa has already received attentions from the Urban Company's operators but its attractions were not exhausted in the earlier films and this week the company have two further subjects, one of which takes us AMONG THE NATIVES OF CENTRAL AFRICA, while the other illustrates the district about ZANZIBAR. The latter has some highly interesting views of the town and its inhabitants, who appear from the views afforded to be a light hearted race, flocking to the pleasure ground with its attraction of roundabouts and rocking-boats. There are also pictures of an opium den and its habitues, a steam tram of prehistoric pattern at work in the street, and a group of camels leaving an oasis for a trip into the desert—the latter scene having a good sunset effect. CENTRAL AFRICAN NATIVES opens with a head and shoulders view of a typical old native; later we are shown the life of the village under almost every aspect. Particularly interesting are the glimpses of the villagers building their huts, the women, some with children slung on their back, making mats from rushes and the boys of the village engaged in play, but the most striking views of the subject are those which conclude it and which illustrate a canoe race between three or four rival crews. The natives propel their craft by means of long poles, and the picture of the vessels bearing down on the camera is a particularly striking one, the members of the crew moving with a unison which a University eight might envy.

PORTRAIT PAINTING UNDER DIFFICULTIES is the comic story of the difficulties which beset two artists who, with a model, set out for the country with intent to paint the latter in a suitable setting of natural scenery. Their luck, however is right out, for whenever the lady strikes a suitable attitude an interruption occurs which forces them to pack up and move on. First it is two other artists who dislodge them, then two gentlemen attempt gallantries with the model which the artists resent. Then, on the banks of a river, two fishers take up positions in front of the artists and get the best of the ensuing struggle. Further down the river another halt is made, but this time a photographer puts in an appearance, and while the artists are arguing with him a cinematograph operator sets up his instrument and takes the scene. At last they make their way to the wood, but the easels have scarcely been set up when a motor bears down on them and leaves them in fragments, and after this the daubers give it up and return to their studio in despair.

In the estimation of many showmen, THE GUARD'S ALARUM will be thought not only the pick of the Urban films for the week but one of the best of the comic-trick subjects for which the company have built up a reputation. A railway guard retires to rest with a brand new alarm clock by his side, but the loud ticking of the instrument annoying him he puts it under his pillow. Here the noise is worse, and angrily rising he fills a basin with water and puts the clock in that. The natural result is that he oversleeps and rushes out clad in pyjamas in an endeavour to catch his train. Rushing on to the platform he goes to step into his coach when it suddenly vanishes and he finds himself on the line. A highly amusing chase along the line ends in his overtaking the train, but in the van his troubles are increased. A milk can proves to contain a Chinese boy who leads the guard a chase, and when the latter goes to kick him he brings his foot into violent contact with a trunk. Retiring to seat himself he sinks into the lap of a young lady who has suddenly made her appearance. He makes peace with her and the two begin dancing. The pace becomes faster and faster, until the guard is whirling round at a great speed, when he discovers that he is holding not the young lady but the large milk can. A Red Indian is the next apparition which appears, and after a struggle seizes the guard and severs his head from his body. The young lady reappears and replaces it and next the startled guard has a visit from the Prince of Evil himself. This scene is followed by a remarkably clever representation of the train in collision with another. With the smash the guard's dream ends and he awakes to find that it is not yet time to rise.

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This Company were wise to take for their first subject a sea story which lends itself particularly to the motion picture camera. In A MODERN GRACE DARLING we have a powerful story, concisely chaptered, clearly photographed, well-acted, correctly staged and toned, and coloured with discretion. The story opens with a view of a fisherman's cottage, the green tone of which makes it particularly picturesque. Here, there is evidently rivalry between two fishermen, which finally ends in blows. Following this we have a fine panorama of a fishing fleet, and we discover the villain in the act of scuttling one of the boats. Fine sun effects upon the water are given in the next scene, where we see Grace, the lighthouse-keeper's daughter, taking her father's provisions to the lighthouse. The lighthouse-keeper discovers the scuttling of the boat and Grace goes to the rescue pulling through a heavy sea and saving the skipper. The villain, finding he has not secured his desire, makes a second attempt. We see him

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325	Nick Carter 11 ...	730
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328	Kind Hearted Bookblack	400
342	The Gipsy's Revenge	429
332	A Mother's Fault ...	770
343	The Poisoned Bouquet	467
345	Broken Heart	813
315	Son of a Sailor ...	
358	Nick Carter No. 111 False Coins ...	630
367	Jilted Woman's Revenge	560
377	Smuggler's Son ...	593
380	Mohawk's Revenge ..	445
381	Heart of a Gipsy ...	495
382	Just Plain Folks ...	575
383	Little Mother	620
399	Retribution	645
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393	Vampires of the Coast	577
397	Pretty Girl Farmer ...	692
392	French Guardsman's Bride	577
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410	Nancy, or The Burglar's Daughter ..	555
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411	Dynamiters	775
419	Sunshine after Storm ...	890
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425	Quarryman	577
426	Nick Carter No. 4 Bank Burglars ...	525
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434	Blind Farmer	608
438	Laws of Honour and Laws of the Heart	570
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445	On Guard at the Powder Magazine ..	554
448	Stolen Plans	532
449	Little Flower Girl and Pugilistic Parson	300
451	Melody not Forgotten	491
457	Brigadier's Stripes ...	757
158	Martyrdom in Reign of Louis 17th ...	678
459	Fisherman's Hate ...	528
461	Saved by his dog ...	510
462	Next of Cin ...	655
463	Nick Carter No. 5. Imprints ...	795
464	For Daddy's sake ...	570
466	Worthless Husband ...	604
465	Village Tragedy ...	770
472	Perjurer ...	708
474	Little Hero ...	515
475	Stepmother ...	899
477	Two Violins ..	656

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317	Inmaterial Man ...	230
311	Towards the Moon ...	536
368	Animated Soap Bubbles	226
396	Magic Dice	460
402	Fantastical Airship ...	204

Travel.

322	Beautiful Scandinavia	390
338	Stubaithal Railway Co., by Moonlight ...	245
339	Pyrenees	420
340	Lake of the Four Cantons ...	345
341	Lake Maggiore ...	260
361	Panorama of Benares...	298
362	Benares from Ganges...	174
365	Bosphorous in Moonlight	375
384	Old Harbour Marseilles	
376	Fountain of Verseilles	247
385	Czar of Bulgaria ...	228
390	Brittany	430
391	Zambesi	314
414	Constantinople ...	412
415	Land of Peaceful Mornings in Korea	560
432	Trollhatten Waterfalls, Sweden	340
433	Naval Manœuvres, Italy	640
435	Switzerland	445
436	Destruction of Hyderabad	610
437	Waterfalls and Glaciers	318
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347	All that trouble for a Drink	267
348	The Dirigible No. 1 ...	425
349	Matinee Hat	270
356	Spring Loch	351
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364	Percy wanted a Moustache ...	440
369	Camera's Terrible Fall	184
370	Tale of a Tooth ...	
371	Balloon Ascent ...	163
372	Panic in a Village ..	385
375	Life in the old Dog Yet	280
375	What a terrible odour	358
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379	Stolen Watch	396
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387	Prize Camel	376
394	Living Reflections ...	510
399	Good Medicine ..	460
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405	Sambo goes Butter-Hunting	335
406	Comedy in Black and White	225
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476	False Superintendent	541

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363	Passion Play	3133

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359	Pheasant Farming ...	70
366	Our Banana supply from Costa Rica	463
395	Petroleum Industry at Baku	412
413	Primitive Brickfield ...	362
431	Rice Cultivation ...	540
469	Industrial S. Africa ...	425

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355	13th. Oct	285
353	Marathon Race ..	250
355	Sculling Match— Barry & Towns 13th. Oct., 1908	
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412	Day In the Life of a Sicilian Hermit	445
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441	Sweet Dreams ...	314
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arriving at the lighthouse and struggling with Grace's father. Grace from the coast sees there is no light and thinking something wrong get the assistance of the rescued skipper, rows out to the lighthouse, and catches the villain in the act of murdering her father. A dramatic struggle takes place on the top of the lighthouse, from which the villain is thrown. The light is kindled, and a happy ending terminates an excellent film. The company claim for this film that there are no gendarmes, no fairies and no ballet, but that an English subject is treated in a thoroughly English way.

EDISON
EDISON MFG. Co Ltd. Edison Works Wellesden LONDON N.W.

SAVED BY LOVE is a novel conception by the Edison Company. The story is of a young lady who, bound by the conditions of her uncle's will to marry in a certain time, devises a plan by which she is to obtain her relative's fortune while not complying with more than the letter of his desires. She marries a broken down man whom she is confident will desert her and so provide good grounds for a divorce, but the husband falls in love with his wife and decides to make a new start with the idea of winning her affections To this end he drops his bad habits, goes west and makes a pile. Returning under an assumed name he succeeds in gaining his wife's love. The woman is made unhappy by the memory of her marriage, and is terrified when her lawyer informs her that her husband has returned. She consents to a meeting and is then overjoyed to find that the man with whom she is in love and her returned husband are one and the same person.

———

THE JESTER is the story of a misshapen dwarf who sings under the window of the Queen by whom he is employed in so engaging a manner that the lady believes some fairy prince has visited her, and despatches couriers far and wide to announce that upon the musician presenting himself with a scarf which she had thrown from the window he shall be her husband. The dwarf reveals himself and is cast into prison for his temerity, and here the Gods pitying him transform him into a handsome youth, and in his new shape he resumes his addresses, which this time are not rejected.

———

Hepwix HEPWORTH MANUFACTURING Co Hepwix

A PANORAMA OF THE NILE is the latest addition to the Hepworth Egyptian series. We are taken along the banks on an up-to-date railway line. The scenes are rugged on the one side and the placid river flows peacefully on the other. At certain points down the line we wait and glimpses at groups of quaint little dwellings are obtained which seem as ancient as Egypt itself. Ultimately the train pulls up at a station where the up-to-date methods which have been introduced nto the country are very noticeable.

———

In THE DOG THIEF a servant runs out to post a letter, a smal pet dog at her heels. A man collars the dog and goes off with it. The girl rushes back and tells her mistress, who calls a policeman. A tough looking individual is pointed out to the girl. The man protests his innocence, but as the pair walk off he takes the dog from under his coat. Running home he brushes and combs the dog and places it amongst a large collection of animals he has obtained by nefarious practices. Starting out again he approaches a lady in a trap and tells her of the little animal he has at home, and offers to sell at a low price. The lady is attracted by his description, and drives him round to his place, where a bargain is struck. A policeman notices the animal and requests her to stop, He questions her and asks her to drive round to the origiual owner's house. Both mistress and maid

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The Master of Mystery	587	,,
The Marvellous Fountain	600	,,
Fantastical Airship	204	,,

Williamson & Co.
27 Cecil Court, W.C.

Hunting the Sword Fish	265	,,
Electrical Safe	312	,,
Passion which Overthrows	622	,,
Peeps into Nature's Realm	590	,,
That Terrible Fly	310	,,
The Reconciliation	360	,,

Hepworth.
17, Cecil Court, W.C.

*Panorama of the Nile	275	,,
*The Dog Thief	325	,,
*The Beauty Competition	450	,,
Devil and the Cornet	250	,,
Peasant Incustries in Egypt	425	,,
The Wrong Medicine	325	,,

Walturdaw Co.
3 Dane Street, High Holborn, W.C.

The Waif's Christmas	320	,,
For an Old Love's Sake	460	,,
A Little Hero	515	,,
Trollhatton Waterfall	310	,,
My Son the Curate	267	,,
Day in the Kentish Hop-gardens	260	,,

The Gaumont Co.
Chrono House, Sherwood Street, W.

*Lady Letmere's Jewellery	—	,,
*Saved from the Sea	815	,,
*Obstinate Umbrella	534	,,
*A Village Tragedy	770	,,
Worthless Husband	604	,,
Magic Hoop	330	,,
Robert's Night at the Theatre	385	,,
Sweet Smiling Faces	531	,,
Biograph Films—		
*Concealing a Burglar	663	
*The Barbarian	806	,,

Urban-Eclipse.
Urbanora House, Wardour Street, W.

*The Guard's Alarm	430	,,
*Industrial South Africa	425	,,
*Central African Natives	440	,,
Scenes in Zanzibar	315	,,
*Trip on Rhodesian Railway	285	,,
Arrival of King and Queen of Sweden at Portsmouth	226	,,
Visit to the Guildhall	—	,,
Flies Feeding	135	,,
Christmas from Birth of Christ to 20th Century	905	,,

Walter Tyler, Ltd.
48/50 Waterloo Road, S.E.

*An Italian Vintage	330	feet
*Skits on Plays	420	,,
Nick Carter No. 5 (Eclair)—		
The Imprints	795	,,
Little Flower Girl and Fighting Parson	300	,,
Knock Me	325	,,
Skits on Songs	2[illegible]	,,

R. W. Paul
33 Leicester Square, W.C.

How Football Reports are Prepared	465	,,
The Barry-Towns Sculling Race	285	,,
Daddy as of old	340	,,
Doonas Falls	160	,,

Warwick
113-117 Charing Cross Road, W.C.

Our Banana Supply	8275	,,
Our Village hold a Marathon Race	422	,,
His First Experiment in Chemistry	510	,,

Vitagraph Co. of America.
25 Cecil Court, W.C.

*Professor's Trip to the Country	320	,,
*Duty and Revenge	5[illegible]	,,
*Gambler and the Devil	492	,,
*Romance of the Alps	445	,,
Richard III.	900	,,
Her Newsboy Friend	988	,,
Stolen Plans	532	,,
Willie's Fall from Grace	360	,,

Rosie Film Co.
"Wrencote," High Street, Croydon.

What William Did	470	,,
Percy Wanted a Moustache	440	,,

Nordisk.
18 Cecil Court, W.C.

*Sherlock Holmes (2)	689	,,
*Nuremberg	335	,,
Two Violins	656	,,
False Superintendent	571	,,
Champion Boxer	328	,,
The Stepmother	899	,,

Kineto, Ltd.
48 Rupert Street, W.

Bergen Railway and Rotary Snow Plough	410	,,

Lux.
R. Prieur, 68 Basinghall Street, E.C.

*Legend of the Stars	390	feet
*Marvellous Shoes	455	,,
*The Fly	370	,,
*Little Duck and a Woman	403	,,
Tragical Dequisement	278	,,
Sending to the Salon	331	,,

Sheffield Photo Co.
95 Norfolk Street, Sheffield.

An Indian's Romance	675	,,
What Willie Did	560	,,
The Artful Tramps	550	,,
Father's First Baby	400	,,
English Flower Culture	3[illegible]2	

London Cinematograph Co.
154, Charing Cross Road, W.C.

The Next of Kin	655	,,
Molasses Robbery	341	,,
Medal of Honour	390	,,
Two Tough Kids	315	,,

Cricks and Martin.
London Road, Mitcham, Surrey.

*The Somnambulist's Crime	—	,,
How Jones Got a New Suit	560	,,
Polly's Excursion	310	,,
His Wedding Morn	575	,,
A Fight for Honour	550	,,
Lord Algy's Beauty show	305	,,

Safety Bioscope Co.
102, Parkhill Road, Haverstock Hill, N.W.

Navy and Army Boxing Championship	600	,,

Edison Manufacturing Co.
100 Victoria Road, Willesden, N.W.

*Saved by Love	900	,,
*The Jester	900	,,
The Army of Two	975	,,
A Football Warrior	900	,,
Minstrel Mishaps	880	,,
A Fool for Luck	990	,,

Kamm & Co.,
27 Powell Street, Goswell Road, E.C.

The Gordon-Bennett Race	394	,,
Mr. Hopkins in the Alps	584	,,
Electric Magnetic Cable Exhibition	604	,,

Clarendon Film Co.
Clarendon Road, Croydon.

*The Tempest	765	,,
Puritan Maid and the Royalist Refugee	610	,,
Modern Cinderella	380	,,
Nancy, or the Burglar's Daughter	555	,,
Algy's Yachting Party	362	,,
A Wild Goose Chase	370	,,

For the convenience of Buyers, the current week's films of the various manufacturers are now indicated by an asterisk (*) in the above lists. The remaining subjects are arranged in the order of their issue, the most recent being printed first.

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identify the animal, and the policeman drives off with the lady to recover the money lately paid. The thief runs off and the stolen animals race after him. He comes upon an awkward stile. This he clambers over, but only to have all the dogs at him. They tear the man's clothes to atoms before the officer comes up, and then he gives himself up.

Hepworth's also issue THE BEAUTY COMPETITION. The particular contest with which the subject deals is to be settled by the votes of the male inhabitants of the district, and various more or less fair creatures who are anxious to obtain the prize spare no pains in their efforts to secure the support of the opposite sex. They "canvass" every man they meet and at last in a body beard the editor of the paper in his den, with the result that the whole batch have to put in an appearance in court, where the prisoners prove to possess such eloquence that they win their case—only to find when they return to the newspaper office that the prize has already been awarded.

WALTER TYLER LTD

AN ITALIAN VINTAGE is a comparatively short film issued by this firm which should obtain considerable popularity in this country with showmen who can appreciate other than story films. It is of excellent photographic quality right through, opening with a view of girls busy plucking the grapes from the vine. A charming head and shoulder view of one of these pretty workers follows, and then in a series of nicely tinted views the grapes are seen being loaded in basketfulls on the ox-carts used to convey them to the crushing house whence they are conveyed to yet another house and placed in tanks—this section is a remarkable shadow picture. A pretty conclusion shows three very pretty children gathered about a basket full of grapes, on which they are making considerable inroad.

SKITS ON PLAYS is an effort on similar lines to those of an earlier subject by this firm in which the titles of a number of popular songs were "taken off." In this case the names of some of the most popular stage pieces are illustrated by a humorous incident. The first so treated is "What Happened to Jones." What happened in this case was that the hero, arriving home very late at night, had a pail of water poured over him by an irate wife. "The Worst Woman in London," "The Lady Slavey," "Under the Red Robe," "The Merry Widow," and "Mrs. Wiggs of the Cabbage Patch" are also caricatured. The latter is represented by a view of an old lady who mends her young hopeful's unmentionables with a cabbage leaf, and the film concludes with a picture of "What the Butler Saw," of which it is sufficient to say that he saw it at night time through a hole in the floor.

Nick Carter concludes his adventures, for the present, in a film which Messrs. Tyler are issuing this week, entitled THE BANDITS IN EVENING DRESS. This is in every way equal to the other preceding numbers in this series. We believe it is not improbable that Nick will make a reappearance in Eclair films in a slightly different manner at no distant date.

NORDISK FILMS CO

The second adventure of Sherlock Holmes, entitled RAFFLES' ESCAPE FROM PRISON is the subject of the chief Nordisk film for the week. Raffles, who as pictured in the earlier subject, had been consigned to durance vile by the agency of Holmes, succeeds in escaping and with the aid of accomplices lures the detective to an unoccupied house, where he waits for him disguised as an old woman. The visitor is taken unawares and pushed through a curtain into a sewer. He escapes with his life and sets about tracking the enemy once again. Raffles has laid a plan to shoot Holmes from the house opposite that in which he lives, waiting until Holmes' shadow is cast on the blind to direct his aim. As it happens Holmes has fathomed the plan and grips his enemy just when the latter imagines he has put a bullet through his head—when as a matter of fact he has fired at a dummy fixed up for his benefit. Nordish have also an interesting travel series illustrating some of the natural beauties of the Bavarian town of Nuremberg, which is of good quality.

THE CAUMONT CO

Comedy of the right sort is very much in evidence in this firm's OBSTINATE UMBRELLA. Round an originally simple idea there are arranged a series of really humorous situations. The first scene shows us a drawing-room where a guest is about to leave when he discovers that it is pouring with rain. His entertainers gladly lend him an umbrella, and with that to protect him he ventures into the street. Presently the rain stops and the sun begins to shine vigorously. The hero tries to close the umbrella but all his efforts are unsuccessful and he only succeeds in breaking one of the ribs and in incurring the laughter of passers by. He at last calls a cab, and after futile attempts to enter with his possession climbs on the seat by the driver and, as the gamp obscures the latter's view, at last climbs to the roof of the vehicle. All goes well until he salutes a passing friend and then, forgetfully bringing the gamp down, he so confuses the driver that he falls into the road. Various other efforts to get rid of the nuisance fail—there is always a busybody about to tell him that he has left it behind. At last he hires a shoeblack to carry it for him, but the latter, annoyed at the laughter of passers by, tries to shut the umbrella and proving unsuccessful angrily

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jumps on it and reduces it to fragments. With this wreck the borrower ventures back to the real owner of the gamp, and after more than a few words is angrily kicked into the street.

The Gaumont Co. were, we believe, the first to make a feature of films depicting popular plays. In this connection, Jane Shore, Black-Eyed Susan and numerous others will be remembered. They now announce an early publication for Mr. Arthur Shirley's great piece SAVED FROM THE SEA, which is said to be in every way equal to the preceding successes. Among the other Gaumont films A VILLAGE TRAGEDY is perhaps the pick. It strikes us as a dramatic which would be welcome in all classes of programme.

The Gaumont Co., sole agents for the Biograph Co., of America, are this week issuing two subjects by the latter firm. One of these is of a class in which the Biograph people excel. It is the representation of a well-known play under the title of THE BARBARIAN (INGOMAR). The beautiful Greek story is unfolded with every assistance which careful staging, proper costumes and excellent acting by leading professionals could give. It abounds in both pathetic and sensational episodes, and the climax is an excellent one. Another Biograph film illustrates A WIFE'S ENFORCED STRATAGEM. This is a subject with a decidedly ingenious plot. Briefly, a married lady discovers a burglar in the house during her husband's absence, and the latter seeks to secure his safety by pretending that he is her lover. When the husband returns this leads to a series of exciting incidents, ending in the discomfiture of the villain, and reconciliation of the married couple.

WILLIAMSON, DRESSLER & Co. LTD.

Williamson's struck out quite a new line in their film THE BULLY AND THE RECRUIT—which had a success altogether remarkable in an "off season" film—and, for a wonder, they have not been followed by other firms into the field which they then exhibited for the first time. Williamson's themselves seem, however, likely to find material for many more good plots in the life of barracks and camp, and no one will complain if they are up to the standard of the film of this class which they showed us this week. RAISED FROM THE RANKS is the story of a private soldier who having been granted a commission as a reward for his soldierly qualities, is seen in the canteen standing drinks all round to his old comrades before leaving them for the more frigid atmosphere of the officers' mess. Entering the latter in company of his colonel he finds his future comrades not at all anxious to associate with one whom they deem an inferior, and feeling out of place goes to his room to change his uniform. As he is temporarily out of the room a number of officers—intent upon ragging—enter and begin to overturn the furniture and otherwise make fun with his possessions. Entering to find them thus employed he takes down boxing gloves from the wall and invites them to "come on" one after the other. The first one is floored so expeditiously that the other begin to edge out the room, the hero, observing this, expediting their exit with cuffs and kicks. The following scene shows how the promoted ranker at last gains the good graces of his comrades. A fire breaks out in the barracks and it is remembered when the flames have obtained a good hold that the regimental colours have been left in the mess and no one venturing in our hero plunges into the smoke and flame and safely brings out the treasure. In the last scene of all the officers are shaking the hand of their old time opponent one after the other.

R. PRIEUR.

No less than eight new Lux films are on the market this week, all of which are of uniform excellence. A LEGEND OF THE STARS is a well-acted series of pathetic pictures that are full of grip and feeling, without being unduly lugubrious. The plot deals with a little girl, who, whilst at play with her nurse, comes upon a house on fire, and valiantly rushes into the flames and rescues a baby. Her temerity brings upon her what the doctors predict is total blindness. Whilst asleep she has a dream of an angel floating amongst the stars; she imagines the angel brings down two stars and places them upon her eyes, and thus restores to her her sight. When she awakes her dream is realised, for she has recovered her sight and all ends happily.

THE FLY is a comic of a rollicking kind, and deals with the adventures of a middle-aged man, who is pestered with a fly that buzzes about him continually, and in his efforts to get rid of the pest, he gets into all kinds of scrapes. His child finally catches the fly, after he has had a challenge to a duel, innumerable hidings, and has smashed up all the furniture.

THE POACHER'S DAUGHTER is a well-acted film devoted to the love adventures of the poacher's daughter. Her father wishes her to marry a fellow poacher. Her predeliction is, however, for a gamekeeper, and quite a string of startling episodes are developed, including the shooting of the girl by her poacher lover in error, the chase and capture of the poacher and subsequent release, and finally the happy reunion of the girl and her gamekeeper lover. This is a capital little drama, well and tersely told, and should command a ready sale.

CRICKS & MARTIN

THE SOMNAMBULISTS CRIME illustrates a case where a manager of a bank is addicted to somnambulism and in his sleep takes the bags of gold out of the safe of the bank and burys them in the garden. The next morning there is a great scene in the bank when the manager discovers that the money is missing and suspicion falls on the cashier whose duty it was to put the money safely away and who had duplicate keys of the safe. The manager sends for the police who arrest the cashier, not before, however, the manager's daughter, who is in love with the cashier, has declared her faith in his integrity. The cashier is next seen in the quarries working with other convicts when a mutiny occurs and the cashier saves the life of a warder, but the chance is too tempting and he makes good his escape with the other convicts. The convicts are closely pursued and two of them are shot down soon after they leave the prison, but the cashier evades capture until his strength gives out and he falls exhausted by the roadside. Luckily the first warder to catch him is the one whose life he has saved, and he is concealed in a ditch until the warder puts the other followers off the scent. The warder then takes the cashier to his home, and after giving him an overcoat and some money lets him go free. The convict's steps are irresistibly drawn to the banker's house, and on reaching it he attracts the attention of his lady love by throwing gravel at her window. Opening her casement and seeing who is below she at once comes down and joins her lover in the garden. The lovers, while naturally embracing, are suddenly startled by the appearance of the banker, whom they can see is walking in his sleep. To their great surprise he takes a spade and digs up the missing bags of gold, thus revealing the mystery of their disappearance. The police have meanwhile followed the convict and appear on the scene just in time to see the discovery. They waken the old man and lead him gently back to the house. The picture closes with the banker and his daughter in his drawing-room awaiting the arrival of the girl's deeply wronged lover who has had his sentence quashed, and the lovers are once more united and receive a father's blessing.

WALTURDAW CO. LTD.

The Walturdaw Co. are one of the earliest out with their Christmas film, which makes its appearance this week under the title THE WAIFS' CHRISTMAS, and this strikes us as one of the daintiest conceptions which we have met with for some time past. The staging is particularly clever, a number of very good trick effects being introduced, while the scenery is capitally painted. The opening shows two little orphan

children—a boy and a girl—venturing into the snow to post a pathetic little letter to Santa Claus asking that he shall not overlook them while going his rounds with the good things of the season. Returning to their home a barely-furnished, dismal room—they fall asleep, and Father Christmas enters the room and leaves a large number of toys behind him, among them a huge cracker. When the children awake they pull this, and in the midst of a cloud of smoke a fairy appears who with a wave of her wand causes the poor room to be transformed into a luxurious chamber, well supplied with comfortable furniture. The children installed side by side on a sofa, she proceeds, with another wave of her wand, to produce a pantomime for their amusement, the usual horseplay of clown and columbine being witnessed with great delight by the children. Various other scenes as pretty follow, and an appropriate finale shows the figure of Father Christmas watching over the children as they are sleeping together.

VITAGRAPH COMPANY OF AMERICA

A ROMANCE OF THE ALPS is a Vitagraph dramatic story staged in a highly realistic manner. Two young Englishmen are touring through Switzerland, when one of them falls in love with a peasant girl and engages the enmity of the guide, who has similar predilections. The latter, with a companion, plans to kill the Englishman. The plot is overheard by the girl, who decides to frustrate their intention. The guide is conducting the Englishmen through the mountains when he seizes an opportunity to push his rival over the edge. The girl reaches the spot too late to stop the crime, but finds the Englishman not killed, but only severely injured, and, securing help, he is carried to an inn where he duly recovers, the guide receiving appropriate punishment.

THE PROFESSOR'S VISIT TO THE COUNTRY illustrates a case of mistaken identity. A certain professor (J. J. Jones) arrives in his native town when the inhabitants are expecting a very different personage, the famous pugilist, J. J. Jeffries, whose initials are, of course, the same

as the learned gentleman's. When the professor arrives with his bag he meets with a very warm reception, being expected to box with the local champion, &c., but to the general surprise the country man downs the supposed champion in a very short space of time, and things look very bad for the latter, when luckily he is recognised and his identity disclosed.

The Vitagraph Company have a particularly strong hand this week, there being four films of the general high level of merit. One of these, DUTY V. REVENGE, strikes us as being a particularly good example of staging and photography. The first picture shows a fireman's happy home. The man leaves for duty, and in his absence a dandy young man persuades the woman to go out with him. Afterwards they return to the room and have drinks together, but at this stage the husband is heard returning and the visitor has to be hidden in the next room. The husband's suspicions are aroused by the glasses on the table, and he angrily reproaches his wife. When he returns from duty once again in the evening it is to find that his wife and her lover have eloped with all the money in the house—leaving his little daughter behind. Meanwhile the runaway pair are occupying a cheap furnished room. As they are eating their supper the building is seen to be on fire. At this emergency the man's real character peeps out; he thinks only of his own safety, and tries to escape, without success. When the room is well alight a fireman enters, no other than the ill-treated husband who, seeing who are the occupants of the room, turns his back and goes down again. His conscience, however, re-asserts itself, and he returns and pulls the two out of the building just as the ceiling falls in ruins—a fine piece of staging. The last scene shows a desire for reconciliation on the part of the erring partner, to which the other will not respond The fire scenes in this subject are particularly well presented and suitably tinted.

THE GAMBLER AND THE DEVIL is another Vitagraph subject. A young Irish squire addicted to gambling loses his whole fortune and is about to commit suicide when Mephistopheles appears and offers him unlimited wealth on condition that at the expiration of twelve months he will gamble with him, the stake being the young squire's wife. The game duly takes place, and Satan wins and is about to carry off the lady to his own particular place of residence when the tables are turned in a dramatic manner. The woman produces a cross, and, confronting him with it, he cowers in terror and vanishes in a puff of smoke.

Late News.

Fire Extinguishing Device at the Hippodrome.

At the London Hippodrome to-day Mr. Walter Reynolds introduced the fire extinguishing device mentioned elsewhere in this issue to the notice of a large company of members of the trade, pressmen and others.

Among those present were Mr. Oswald Stoll, Mr. Barrasford (owner of the invention), Mr. Henri Gros, and Messrs. T. C. Hepworth, A. C. Bromhead, E. G. Turner (Walturdaw), L. Kamm, F. A. Fullagar, C. Ivatts (Pathé's), F. Butcher, Brandon Medland, and many other members of the trade.

The invention demonstrated by Mr. Reynolds is designed to quench film fires by means of a stream of water from a tank supported above the projector with a distributing device over the top spool of film. On the flames catching the spool a piece of cotton is ignited which automatically actuates a valve and releases the water.

The device was severely criticised by Mr. E. G. Turner, Mr. L. Kamm and Mr. A. C. Bromhead, among others, who stated that there were numerous other devices on the market which put out any fire which could possibly occur much more expeditiously and without the necessity for spoiling valuable films and apparatus by the use of water. Mr. C. Ivatts, of Pathes, also displayed a spool box, which he stated was compulsory in Paris and which he showed, made it impossible for the spool of film to fire

On the suggestion of Mr. A. C. Bromhead, who stated that he had secured Mr. Oswald Stoll's permission to use the hall, it was decided that an exhibition under the presidency of Mr. Reynolds should be held at the Hippodrome on Thursday, December 10th, when the inventors or proprietors of any fire extinguisher whatsoever, would be allowed to give a demonstration of their possibilities. On the suggestion of Mr. E. G. Turner it was agreed that to make the conditions as nearly as possible those prevailing at public entertainments, the tests should be made with a light of 50 amperes. Those desiring to show apparatus should make application to Mr. Frank Allen at the Hippodrome.

Further details in our next issue.

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Bad man of the West, sensational ...	660	
Empire day at Sheffield	375	7/6
The Artful Dodger, comic	345	
The Kaiser at Portsmouth, new ...	190	
A day in the life of a Racehorse, new	210	
The Excursion Steamer, very good ...	160	
King of Sweden's Funeral, new ..	325	10/-
National Skating competition, 1908 ..	190	
Tilting Military tournament, new ...	190	
Santos Dumont's hydroplane, as new	185	
Panorama of San Francisco	570	
Olympic games, (Athens)	525	
Trapped by Pinkertons	750	
Making a newspaper, new	780	

At 1d. per ft.

The Misadventures of Brown, comic ...	670
Overdose of love potion, comic	300
May and December, comic	245
Housekeeper's tea party, comic	445
The Clarionette, comic	110
Cup final, 1908	335
The Little blind girl, tinted	445
Fox hunting	670
Fairy Godmother, new	140
Winning the gloves, comic, new	65
Quarrelsome neighbours, comic, new ...	120
Are you there, comic, new	70
Oh! What a surprise, comic new	100
The Policeman and the motor, comic, new...	75
Another's crime, tinted	540
Jealousy and madness, tinted	595
Hue and Cry. tinted	547
A cheap continental holiday, comic, new ...	740
The little marquis, tinted	615
The servant hypnotist, comic	460
A trip to Yellowstone Park, tinted ..	525
Tour through China	650
New York skyscrapers, dramatic	615
Jones' birthday, comic	245
The clarionette, comic	110
Fox hunting	670
Trapped by Pinkerton's	750
Druid's sacrifice	310
Hand of fate, Nordisk	525
Little blind girl, tinted	445
An awkward situation, comic	495
Fairy godmother, new	140
Baffled bobbies	320
A cheap continental holiday, comic ..	740
The servant hypnotist	460
For love of Lucy, comic	455
Workhouse granny	310
Dr. Dippys patients	710
May and December, comic	245
Her first cake ,, ...	400
A useful umbrella ,, ...	500
The sandwich man ,, ...	340
Buying a motor ,, ...	700
Nobody works like father, comic	690
The mechanical statue, comic	450
The bet that didn't come off, comic ...	285
Oh! that hat, comic	300
Making a newspaper	780
Farm colony Hadleigh, Essex	500
A visit to the Mint	860
Scenes in a lumber camp	385
Our ice supply	305
The champagne harvest	130
Towing the Suevic's bow	365
The Lusitania	230
Pigeon farm, California	170
Logging in Canada	400
China, industries, people &c., ...	1.285
Rail ride through the Rockies	450
Saved by a madwoman, tinted	450
A rogues redemption, dramatic	425
The smuggler's wife	320
The farrier's daughter ..	765
Jealousy and madness ..	595

Cross continued.

A humble friend in need	725
The little marquis, tinted	615
The burglar ,, ...	547
The hero ,, ...	250
Cup final, Crystal Palace, 1908	356
On the brink, Pathè, dramatic	362
The woodchopper's daughter, Pathé, dramatic	610
Indians and cowboys, Pathè, sensational ..	545
The persevering lover, comic	925
The governor's invitation, comic	625
The stolen purse, comic	340
Jailbirds, comic	600
Quit ye like men	350
Santa Claus' revenge, comic	355
The Indian's revenge, sensational	795

Films at 1½d. per ft.

Mother-in-law is a bore, comic	445
Where's the drummer ,, ...	495
Save the pieces ,, ...	330
The tell-tale telephone ,, ...	250
The runaway van ,, ...	340
Baby's misfortunes ,, ...	355
Tommy, the tinpot hero ,, ...	435
The pretty typist ,, ...	510
Catch the Kid ,, ...	265
Father buys a lawn roller ,, ...	560
The athletic daughter ,, ...	390
Cousin from abroad ,, ...	450
Troubles on skates ,, ...	455
The magic powder ,, ...	340
Mind your own business ,, ...	300
Wipe your feet ,, ...	395
When the stormy winds do blow	345
Troublesome boots	410
The life of a song ,, ...	260
The lady traveller ,, ...	345
What one small boy can do ,, .. .	420
Master's tea service ,, ...	265
Between two fires ,, ...	264
Curing a Jealous wife ,, ...	360
The absent minded professor	490
Uncle's clock ,, ...	355
The interrupted outing ,, ...	347
Short sighted Jane ,, ...	205
Life in a flat ,, ...	625
The policeman's little run	379
That's not right, watch me ,, ...	590
Overdose of love potion ,, ...	300
A river picnic ,, ...	380
The drunken mattress ,, ...	715
The arm chair ,, ...	560
Jones evening out ,, ...	345
Ice cream Jack ,, ...	515
How can I escape? ,, ...	290
A jealous woman ,, ...	260
The mesmerist ,, ...	500
Tommy and the gluepot ,, ...	465
The masquerade party, dramatic	530
My ladies revenge, dramatic	520
The squatter's daughter, sensational ..	525
Falsely accused, dramatic	555
A chance shot, dramatic	380
The bad man of the West, sensational ..	660
The pilot's daughter, dramatic, tinted ..	650
The girl from Montana, dramatic	900
A race for a rose, dramatic	605
Love's drama	430
The orphan girl, dramatic, tinted	680
On foreign service, tinted	605
The wreck of the Mary Jane	500
Where there's a will there's a way, dramatic	675
A four year old heroine, dramatic	450
A diabolo tragedy dramatic	345
The fatal locket, dramatic, tinted.. ..	630
Foster parents, dramatic	620
It's never too late too mend, dramatic ..	450
The lone highwayman ,, ..	740
Sealed lips ,, ..	300
A dash for liberty, sensational	750
The gamekeeper's dog, dramatic	450
The ghost story, dramatic	230
H.M. the King opening parliament 1908 ..	170
The cripple comes a cropper, comic ..	335
The window demonstration ,, ..	275
Lightning sketches ,, ..	600
The robbers robbed ,, ..	395
The bookworm, comic	390
The blacksmith's revenge, dramatic, tinted	495
2,000 miles without a dollar	430
The female spy, dramatic, tinted, ...	428
Wedding on bykes, Pathe, comic	264
The inexperienced chaffeur ,, ...	168
Good luck for the coming year, comic ...	412
The wonderful lantern, Pathè, coloured ...	215
At the seaside, Pathè, tinted	528
A dreamland adventure, Urban, tinted ...	540
The romance of an egg, comic	600
A case of arson, sensational, tinted ..	806
The vacuum cleaner comic	355
The page boy and the baby ,, ...	560

Cross continued.

His first row ,, ...	528
Father buys a ladder ,, ...	570
The hooligan idea ,, ...	365
All for nothing ,, ...	265
The burglars midnight surprise	440
A would be hero ,, ...	310
A wet day ,, ...	275
An embarassing purchase ,, ...	500
Only a limerick ,, ...	350
The milliner's dream ,, ...	340
If William Penn came to life	535
The irresistible piano ,, ...	410
Poor Pa ,, ...	380
Sheep shearing	235
The turkey farm	275
Hop o'my thumb, tinted	800
India in Paris	310
The Chamounix railway	340
The ruins of Pompei	220
Ten minutes in the Far East	458
Through the Catskills	420
Sherlock Holmes, dramatic	700
The boy with the sixth sense, dramatic, tinted	380
Her rival's necklace, dramatic, tinted ...	625
Good for evil dramatic...	695
The miner's daughter ,, ...	600
The stepmother, pathetic	600
The gypsies warning, dramatic	285
The robber's sweetheart, dramatic, tinted ..	755
Drink and repentance, sensational ...	570
The foundling, dramatic	830
Black beauty ,, ...	450
Lost in the desert	600
Life of a cowboy, sensational...	1,000
The female highwayman, dramatic ...	910
A child's hate, dramatic, tinted	379
Saving the colours, sensational	690
The adventuress, dramatic, toned	906
The pony express, sensational	880

Films at 2d. per ft.

The pumpkin race, comic	468
The haunted hotel ,, ...	500
The pressing letter ,, ...	396
Liquid electricity ,, ...	470
When the devil drives ,, ...	330
The captain's wives ,, ...	590
Creusot's steel works, tinted	560
Bluebeard, tinted & toned	760
The water babies...	955
The pied piper of Hamelin	775
Little Robinson Crusoe	500
A drama in Seville, dramatic	510
The soldier's wedding, dramatic	675
The fisher girl's wooing dramatic, tinted ...	400
The Shaugraun, dramatic, tinted	700
Cast up by the sea, dramatic	435
A Breton's promise, dramatic, tinted ...	890
The hand of the enemy ,, ,, ...	660
Returning good for evil ,, ,, ...	385
The village doctor ,, ,, ...	600
The parson of Hungry Gulch, dramatic ...	710
The shrimper, dramatic, toned	445
Just in time, dramatic, tinted	540
The sorrows of a clown, dramatic ...	640
A working man's Xmas, dramatic, tinted ...	876
The Marathon race, 1908, Pathé	445
The magic flute, Pathé, tinted	560
Modern painters, coloured	445
Horrible adventure, Pathè, dramatic, tinted	626
Caught by wireless, sensational	900
Isaacs, the pawnbroker, dramatic	728
The Innkeeper's avarice, dramatic, tinted	490
The prodigal's return, pathetic	275
The light-house relief	345
Imprisoned in a harem, tinted	525

Films at 2½d. per ft.

The fountain of eternal youth, tinted ...	800
The clockmaker's secret, toned	806
Beautiful Biarritz, tinted &c.	300
The night watchman, coloured	362
Go! little cabin boy, coloured	806
The pirates, toned	545
The torrent, beautifully toned	170
The runaway horse, Pathè, comic	445

Films at 3½d. per ft.

The astrologist's dream, coloured... ...	250
An Arabian legend, coloured	525

Films for hire from 15/- per 1,000ft. per week. Send for lists. Terms—Cash with order Appro. 24 hours on receipt of full cash. Films and apparatus bough or exchanged.

Round the Shows.

We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings.

At the Winter Gardens Blackpool, the pictures, operated by Mr. J. J. Fleming, and presented under the management af Mr. J. Huddleston, include this week Wanted a Nice Young Man, Organ Grinders's Luck, Fight in the Village, Father's Holiday On Guard at the Powder Magazine, Sherlock Holmes and others.

The Queen's Theatre, Dublin, continues its picture programme and reports no falling off in patronage. The current list of films includes Baronet Cowboy, Twin Brother's Joke, Billy's on Fire, Night of Terror, Sailor's Joke, Around New York in Fifteen Minutes, Sherlock Holmes and the Quiet Hotel.

The Cosy Picture Hall, South Shields, is still occupied by the Pioneer Animated Picture Co., Vampires, or the Ship Wreckers, is made the star and among other films on a very good bill are Detectives Frith and Plock, Banana Skin, Northern Venice, Never to be forgotten Melody, Christmas Eve Night, Boating Party, Baronet Cow Boy, The Great Jewel Affair and others.

The Central Hall, Colne.—The Premier Pictures, under Mr. J. Duckworth's management, still hold the bill, among a good selection of subjects for the present week being Cowboy's Baby, Gorges of the Tarn, Tomkins and the Donkey, Face on the Bar Room Floor, The Dodger, Beautiful Scandinavia, Unexpected Squall, and The Great Jewel Affair (Nick Carter).

Crowded Houses Nightly are still, Mr. Reginald Brunsden, the manager, reports, the order of the day at the Volunteer Hall, Atherton, where on Monday the "Sovereign" Pictures began their ninth week. The films include Princess Tricksy, Water Sprite, "Evening News" Marathon, A Sinner, Lake of the Four Cantons, Dauber's Whims and Red Tapeism.

Wyndham's Pictures are one of the most popular of the touring concerns in this country, and we understand that the company has had a very successful stay at the Public hall, Caterham Valley, and also at Reigate where in addition to the pictures, illustrated songs were a feature. It appears from press notices that their pictures are secured with unusual steadiness and Mr. E. Oxenham, the operator, tells us that this is chiefly due to an adjustment which he has made in the projector, and the precise nature of which he keeps strictly to himself.

Both the Empire Theatre and Newman's Picture Palace, Dundee, report good business. The Prince Edward Company at the former made their first appearance this season, with a programme which included Greek Slave, November 5th, Day He Was Married, and Under the Mistletoe. At the Picture Palace the subjects include After Many Years, Pirates' Gold, Modern Cinderella, Sicilian's Revenge, Locked Up, and Burglar and Piano.

That enterprising hall, the Gem, Great Yarmouth, finds the system of new films twice a week a paying one, although it has no longer the summer visitors to depend upon for support. The present week's capital selection includes Black Princess, General Misunderstanding, Old Maid's Inheritance, Students' Jokes, Our Dog Friends, Secret of the Iron Mask, Burglar and the Clock, and Hi, Hi! Stop. "Not Because Your Hair is Curly" is the song hit of the week.

Two Posters of the usual striking character reach us from the proprietors of the Pavilion, Sunderland, who are fully alive to the value of good descriptive matter with reference to the subjects shown. For the current week The Wages of Sin and Benvenuto Cellini receive special attention, a lengthy synopsis of both being displayed; amongst the other films are Trip Through France, His Wedding Morn, A Village Marathon, and Panther of Bengal. Singing competitions in which the prize is a salaried engagement at the hall continue an extremely popular feature here.

Sovereign Picture Company. St. Thomas' Hall, South Shields (proprietors Mr. and Mrs. J. Frank Walker. Resident manager Mr. B. Russ).—On Monday the above Company entered upon its eighty-seventh consecutive week, and crowded houses thoroughly appreciated the performances. The film Sherlock Holmes was enthusiastically received, whilst the dramatics Farmer's Daughter and Little Mother were great favourites. Mirth is greatly in evidence during The Deserter, The Amorous Nurse, and Tompkins Buys a Donkey. Mr. Charles Hosgood is the bioscope operator and Mr. Hugh Moore is heard to advantage as lecturer and effect worker.

The New Century Pictures at the St. James' Hall, Harrogate, are going as strong as ever, notwithstanding the extreme length of time they have been running. Among the subjects are Yachting in the Solent, Zambesi to Central Africa, Broken Heart, Back to Honourable Ways, Ragpicker's Daughter, and many others.

The Picturedrome, Scarborough, recently gave a special display of the pictures illustrating the recent Eucharistic Procession, by the special request of Canon Dolan, the entertainment being attended by the reverend gentleman, the ladies from the Convent, and the children from St. Peter's Catholic School.

At the New Hippodrome, Barrow-in-Furness (proprietors Mr. and Mrs. Calvert-Routledge, and manager Mr. Ralph D. Fenton) the Destruction of Hyderbad is being starred this week, there being special advertisement matter out regarding this film. Other subjects on the bill include Good Samaritan, Manx Motor Race, Energetic Women, Blind Boy, Over the Sticks, and Short-sighted Professor. The weekly competition of singers continue to be a feature.

Mr. Dove Paterson ,not content with the record week which rewarded his efforts up to last Saturday, is doing his best to go one better still during the present period. Nick Carter which has proved a popular series at this hall is continued in the bill. False Coiners being the subject this week. The Man in Overalls, All that Trouble for a drink, He Who Lives Alone, The Derby and others provide the necessary relief, and as usual the variety turns ore of a high standard.

There are other good programmes at both the places of entertainment in Swansea controlled by Mr. William Coutts. At the Shaftesbury Hall a poster which reaches us shows the following as the leading subjects—Dowry Hunting, For Mother's Sake, Unique Disguise, Only a Dart, Poisoned Boquet, Daddy as of Old, Old Schoolmaster, Unfortunate Man, Gipsy's Revenge, Sunshine after Storm, and Put Pa Amongst the Girls At the Palace the subjects include Kind-hearted Bootblack, Life's a Game of Cards, Sold by his Parents, Mysterious Thief. At both halls illustrated songs are a feature.

American News in Few Lines.

FROM OUR SPECIAL CORRESPONDENT.

The American trade is still in a very unsettled state all round. The Biograph position is such that it can protect all its licenses and receive the royalty, but what its position is as regards breaking its agreement is a question I cannot answer. They are tied down until the year 1914. However, the combination between the two factions seems as far off as ever it was. There is a great deal of unrest all through the trade. The renters are not making nearly so much money now as previously and many of them wish they were out of the Association. I notice the English manufacturers are desirous of following in the footsteps of the Americans in making it compulsory to return the film within a certain period. The American trade will look with interest the result of this scheme.

Accept my congratulations on the magnificent copy just to hand of your special issue of the 15th Oct. The trade conditions in this country will have to be vastly different before we can even attempt to get out a 38-page paper.

The Laemmle Film Service have enlarged their quarters in Minneapolis. The branch now occupies a balcony in the Lumber Exchange Building, and has fitted up one of the most beautiful and well equipped display rooms in the West. The Minneapolis office has the distinction of being at the top of nine Laemmle branches in increased business during the past two months.

THE ARTOGRAPH,
Central Film Exchange,
8. New Compton Street, W.C.

Telephone: ***834*** *City.*
Telegraphic Address: "Filmograph, London.

The London Clearing House for Films.

Films at ½d. per ft.

The Miner's Daughter	600
2 John Bull and the open door	275
Emigrants leaving Liverpool	495
Cricket, new	100
A Model Husband	315
Father mother wants you	260
Quick Lurch Selkirk	400
Scenes in India	480
Coronation of King of Norway	330
Football final	450
Scenes in Samali	215
Burrows Indian Clubs, new	175
Indian Snake Charmer	400
English Flower Culture	350
Adventures of a Roll of Lino	250
Terrible Kids	600
Awful Baby	350
Quick I'm on Fire	419
Mixed Babies	450
2 Portugal Funerals	500
A Woman's Sacrifice	340

Films at 1d. per ft.

Love is ingenious	—
How a burglar feels, new	98
Birmingham Colliery Disaster	—
Coventry Pageant	300
They would play cards	860
Apple of discord	240
Save the pieces	360
A Carter's terrible task, new	368
Life of a Racehorse	500
Joining the Army, new	160
The Derby 1908	420
Coal Mining	495
Visit of Paris Councillors	350
Turning the tables	280
In quest of health	560
Accidents will happen	440
A French Flag, new	30
The Sweep	100
A Warning to Johnnies	350
Winter sports in Norway	150
Dangerous Golfers	350
Trunk Thieves	350
King out driving	70
King planting an oak tree	70

New Showroom films at 1½d. per ft.

2 Making Charcoal	510
The Nomads	379
The Mechanical Statue	450
Daily life of a French Sailor	692
The Cider Industry	396
The Kitchen maids dream	400
For a Flower	346
The Devils Bargain	530
Afraid of Microbes	379
A day's Holiday	495
Astrakhan Fisheries	478
The Mattress	495
River Picnic	325
May and December	245
Little Red Ridinghood	340
The Stolen Bridle	125
Ostrich Farm	130
Cheekiest Man on Earth	275
Dogs Breach of promise	150
Lady Wrestlers	492
Hippopotamus Hunting	600
Up to date Burglars	420
Master as general	297

New Showroom films at 2d.

Doings of a Maniac	428
Riding School at Saumur	640
Amateur Acrobats	545
Catholic Eucharist Procession London	219
The Fortune	495
Satan at Play	660
Will he overtake them ?	412
The Adventuress	906
Wanted a Maid	560
Beautiful Paris, scenic	610
Suffragettes	300
The Dog outwits the Kidnapper	425
Dumb Sagacity	435

New Showroom films at 2½d. per ft.

Blue Beard	740
Gypsys Warning	285
Black Witch	330
Northen Venice	510

New Showroom films at 3d. per ft.

Mysterious Boudoir	248
The end of a dream	460

List of coloured Films.

Head Dresses of Different Countries	180	4
Wonderful Mirrors	445	
Black Witch	330	3
Blue Beard	740	2
Flower of Youth	346	5
Inexhaustible Barrel	297	3
Mysterious Boudoir	248	3
Don Juan	1088	
Land of Gold Mines	577	5
Legend of Ghost	1023	5
Magic Dice	460	5
Ali-Baba	1088	4
Steel Industry Cruesot's Iron works	400	2
Men that laid the Golden eggs	923	5
Enchanted Glasses	330	3½
King at the White City	250	3
In stadium	100	1
Grand Prix Motor Race	500	1½
Our query Motorist	280	1½
The Chef's Revenge	275	1
Navy Series	500	1
Motor Show Olympia 1908	150	1½
Mysterious Thief, new	595	4
Life of Nelson	800	1

Should you require any Film not listed, Enquiries Solicited. WE DO NOT HIRE.

Just received this week from abroad a large consignment of films from £1 to £2 per thousand. Send stamp for list, first cash received obtains quick delivery. We prefer you to call.

Customers ordering films from list would oblige by giving a larger selection than required to prevent disappointment, as our turnover is quick, dispatching.

Owing to dispatching heavy export orders we have been compelled to hold over several home inquiries but having now increased our staff we hope in future to be able to answer all enquiries the same day as received.

Cash with order always ensures dispatch without delay.

It will pay you to call on the
ARTOGRAPH
Telephone 834 City or Wire Filmograph, London

MISCELLANEOUS ADS.

6d. per line (10 words).
Three insertions for price of two.

SITUATIONS VACANT AND WANTED.

WANTED Manager for kinematograph exhibition, permanent engagement and good wages to suitable man. State experience, wages, age, &c., to X.Y.Z. Box 1, The Kine. Office, Tottenham St,. London, W.

OPERATOR, 26, experience in lime and arc, speaks English, German and French, seeks situation as operator or in export house office, (good photographer), Meister, 106a. High Street, Portsmouth.

OPERATOR disengaged, reliable, could sing and play accompaniments if desired. S. G. Yerbury, 26, Milton Road, Acton, W.

APPARATUS FOR SALE AND WANTED.

WANTED TO SELL, Kinematograph complete with 2000 candle power jet, or fitted with arc lamp, resistances, etc. A great bargain. Offers to BROWNING, Denholm, Gt. Eastern Avenue Southend-on-Sea

WANTED Bioscope to Hire for a few weeks. State terms and particulars to WAKELEY, 45 Adelaide Road, Hampstead, N.W.

WANTED TO BUY, Bioscope Outfit, must be good and cheap for cash, approval.—CHARLES, 10 Cornwall Road, Stroud Green, N.

90/0 Bi-Unial Lantern complete and case, also other Slides, Regulators, etc. List on application.—COOPER, 12a, Highbury Place, London, N.

WANTED good Kinematograph and all fittings ready for show (limelight), Must be in first class-condition throughout. R. Meredith & Son, Studio Trawsfynydd, Merioneth.

BIOSCOPE for Sale cheap in good condition owner having no use for same. Spools, Small Arc. Films, Lenses, Box on legs with Rising Top Board. Box 2, WEEKLY OFFICE, Tottenham Street, London. W.

CAMERA (Prestwich, patent pin) for sale comprising 2 Spool boxes carrying 500 feet each, 2 Dallmeyer stigmatic lenses, solid leather case, almost new. No reasonable offer refused. Apply George A. Brown, 2 Grey Place, Greenock

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WANTED—Pathe's Life of Christ (coloured), also all kinds good films cheap PRIEST, 51 Shrowston Road. Norwich.

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SONG SLIDES on Hire, American & English, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free.

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MISCELLANEOUS.

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